

# Japanese woodblock prints

ARTISTS, PUBLISHERS AND MASTERWORKS

1680 – 1900

浮世絵

Andreas Marks

Foreword by  
Stephen Addiss





Japanese woodblock prints or *ukiyo-e* are the most recognizable of all Japanese art forms—one whose massive popularity has now spread from their native land to embrace a worldwide audience. Covering the period from the earliest known woodblock prints in the 1680s up until the year 1900 when print production began to decline, this lavishly illustrated volume provides profiles of all the major artists and presents hundreds of the iconic images upon which their fame rests. Unlike previous examinations of this art form, *Japanese Woodblock Prints* also provides detailed information about the major print publishers who were often the driving force in determining which prints would be produced by each artist and would therefore make it into mass circulation for a chance at critical and commercial success. No other book has presented such a detailed look at the history of Japanese print-making.

**Above: Late 1790s Toyokuni** *The actors Nakamura Denkurō IV and Matsumoto Yonesaburō I in unidentified roles.* Ōban. Publisher: Nishimuraya Chō. Collection Arendie and Henk Herwig.

**Front cover: c.1834 Toyokuni II** *The actor Iwai Hanshirō VI as Oseki.* Ōban. Publisher: Yamaguchiya Tōbei. Asian Art Museum, National Museums in Berlin. Shichinohe 1930, no. 73.

**Back cover: c.1768–69 Harunobu** *Parody of Narihira's journey to the east.* Chūban. Asian Art Museum, National Museums in Berlin. Suzuki 1979, no. 379.



# Japanese woodblock prints

# Japanese

woodblock prints







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柳下夢庵氏作  
秋川國貞画

妙車

王

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印

豊国堂

横川

錦



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ARTISTS, PUBLISHERS AND MASTERWORKS  
1680 – 1900

Andreas Marks | Foreword by Stephen Addiss

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**Three pages previous 1854 Kunimitsu II.** *"Dawn of spring snow" (Haru no yuki yukari no akatsuki).* Center panel of an ōban triptych. *Publisher:* Yamaguchiya Tōbei. Asian Art Museum, National Museums in Berlin.

**Two pages previous 1857 Kunisada.** *"Merchants" (Shōnin), from the series "Stylish imaginary four classes" (Imayō mitate shi-nō-kō-shō).* Center panel of an ōban triptych. *Publisher:* Sakanaya Eikichi. Japan Ukiyo-e Museum, Matsumoto. Imaginary view of beautiful women selling and buying prints and illustrated books.

**Right 1920s Kiyochika.** *"Murasaki Shikibu," later edition, from the series "Ancient Patterns" (Kodai moyō).* Center and right panels of an ōban triptych. *Publisher:* Akiyama Buemon. Santa Barbara Museum of Art 1986.31.85a-c, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 110.





弓代樽孤興式部

わらわちひそくやれぬまに  
あゝいふよりおまへを式部





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薩易陣幕久五郎



七十九歳  
豊國筆











# The Buoyant World of Japanese Prints

Ukiyo, the “floating world,” was originally a Buddhist term, referring to the transient nature of human life and experience. The message was therefore not to cling to one’s desires, but instead to accept the flow of life without grasping. In the hedonistic urban culture of Early Modern Japan, however, the concept of a “floating world” was given a new twist. The new spirit proclaimed that if pleasures are only momentary, then let’s enjoy them as much as possible when they appear, much like the cherry blossoms that are all too soon lost to wind or rain.

There is a fascinating paradox in *ukiyo-e*; these prints and paintings were created to appeal to the fleeting moment, much like pop songs today, and yet they are now prized as one of the most famous artistic products of traditional Japan. This has been due in large part to painters, collectors, and scholars in the West who were the first to recognize their artistic merits when they were still generally regarded as ephemera in Japan. It has been estimated that at one time as many as 90% of extant Japanese prints had been brought to Europe or North America, and some of the greatest collections now reside in museums in cities such as Boston, New York, and Honolulu. In recent decades, however, the flow has been reversed, with Japanese collectors and museums now buying prints from the West.

The first monograph on a *ukiyo-e* master in any country was Edmond de Goncourt’s *Outamaro: Le Peintre des Maisons Vertes* of 1891, and in the 118 years since, there have been more exhibitions, catalogues, and published scholarship on *ukiyo-e* than any other form of Japanese art. Yet much is left to be done, and this book by Andreas Marks offers not only reliable information on fifty major artists while establishing their historical progression, but also provides a much-needed recognition of the vital role played by publishers. These entrepreneurs not only commissioned artists to design prints or sets of prints and arranged for carvers and printers to complete the works, but they also were in charge of sales. *Ukiyo-e* was not a form of art created by the lonely painter in a garret, but rather a lively and up-to-the-minute visual medium for people at less than the highest levels of society. Just as we use posters and photographs as decoration and souvenirs, so did everyday Japanese enjoy prints, and without publishers the entire field could not have existed. Further, although they have often been ignored by collectors, the publisher’s markings are part of the artistic whole, just as the red seals of the artist provide visual punctuation to both paintings and prints.

What this extremely thorough and useful book helps to make clear is that *ukiyo-e* was a collaborative effort, rather different from most print-making in the West, with individual specialists taking the roles of designer, carver, printer, and publisher. They combined to create the supremely high level of the prints that continue to provide us with interest and pleasure today, long after the world in which they were created has floated away.

— Stephen Addiss, University of Richmond

**Previous page** 1864 Kunisada. *The sumo wrestler Jinmaku Kyūgorō*. Ōban. Publisher: Wakasaya Yoichi. Asian Art Museum, National Museums in Berlin.

**Left** 1780s Shunman *Far right panel from the first edition of an untitled hexptych of women juxtaposed to the “Six Jewel Rivers” (mu tamagawa)*. Ōban. Publisher: Fushimiya Zenroku. Asian Art Museum, National Museums in Berlin. The complete hexptych is illustrated in Genshoku ukiyo-e dai hyakka jiten, vol. 7, no. 193, p. 72.



## A Unique Art Form

Hokusai's "Great Wave," Hiroshige's landscapes along the Tōkaidō road, Harunobu's and Utamaro's beauties from the Yoshiwara pleasure quarter, and Sharaku's large-head actor portraits are just a few popular examples of the tens of thousands of woodblock prints that were published in Japan from the mid-seventeenth to the early twentieth century. This unique form of art—mass-produced colored woodblock prints—evolved and thrived only in Japan and there predominantly in Edo, present-day Tokyo. During a long period of peace known as the Edo period (1603–1868), the city of Edo grew to be a culturally and economically thriving metropolis with a dynamic society that enjoyed literature and kabuki theater as well as sexual entertainments, the famous "floating world" (*ukiyo*). A censorship system, put in place by the government to regulate the liberal but highly commercial daily life, could not suppress the rapid interest in woodblock printed images of actors and courtesans. Today widely known as *ukiyo-e* or "pictures of the floating world," these prints developed from early black and white images to subtly hand-colored and then lavishly printed pictures. Often perceived as witnesses of an idealized, romantic past they are now highly treasured. In art sales, a well-preserved print, once sold for a few pennies as one of hundreds of impressions at the time of production, may now cost a fortune—much more than many paintings which are the only one of its kind.

In early modern Japan, this unique art form was an urban phenomenon of a purely commercial nature. Purchased by a large clientele of commoner townsfolk but also by aristocratic samurai, these prints were generally perceived to be a special product of Edo as indicated by the terms *azuma-e* ("pictures from Edo") or *azuma nishiki-e* ("brocade pictures from the east"), and were popular souvenirs for visitors who came from outside Edo. Shops selling prints and books were established in many different parts of the city. Some offered a broad range of prints, while others specialized in specific items, such as fan prints. In general many of these shops were also active as publishing firms. Today, Japanese print collectors easily overlook the fact that these prints were not considered to be "fine art" during their time of production, nor were they considered to be the creation of a single artist working alone. They were in fact the joint product of a collaboration between several people, with the publisher in the center. The publisher was the decision maker, supervising the entire production process and marketing the final print.

A quintet of five interactive parties was involved in the creation of a print. First, was the artist who designed the image to be printed. Second was the engraver who cut the woodblocks for printing. Third was the printer who printed the sheets from the blocks. Fourth was the publisher who financed and oversaw the entire process—from discussing the subject of the print with the designer to putting the final print on the market. And fifth was the consumers, who played an active role also as their taste determined if the print would be a commercial success or not.

From the mid-seventeenth century onwards, prints were issued that focused on actors of the popular kabuki theater, beauties from the pleasure quarters, legendary samurai warriors and many other historical subjects. During the Edo period, tastes evolved and a demand for novel ideas resulted in the creation of new subjects like landscape prints and pictures of flowers and birds. It was the publisher's responsibility and at the same time his challenge, to have a feeling for the trends of the time, producing his prints in unison with the consumer's interests. The choice of the right print designer was vital. A designer could be brilliant and inventive—but if the consumer disliked his compositions or the choice of subjects, then the publisher most likely ended up in financial problems.

The large number of publishing firms existing in the Edo period reflects how vital and competitive the market was. Many publishing enterprises were short-lived, and little is known about most of them. During the three centuries that these prints were produced, well over a thousand publishers existed in Edo, Osaka, and Kyoto. Only two hundred left their trademarks on the prints, although we do not know their proper names. Of another 600 publishing firms, we know the names and locations, but that is about all. There are only about two hundred publishers for whom we know a few more details, for instance that they were members of the Picture Book and Print Publishers Guild (*Jihon toiya*). So, in the end we have detailed personal and historical information about only a few dozen publishing firms. The majority of print publishers and sellers were also active as book

**Top 1870 Kunisada II** "Hour of the horse" (*Uma no koku*), from the series "Twelve hours of attempts for hidden images year-round" (*Jūni toki hitsushi no toshimaru*). Left panel of an ōban triptych. Publisher: Kiya Sōjirō. Japan Ukiyo-e Museum, Matsumoto.

**Right 1812 Kunitsugu** The actor Nakamura Utaemon III as Kiyomizu Seigen in the play *Kiyomizu Seigen omokage zakura*, Nakamura Theater, III/1812. Ōban. Publisher: Suzuki Ihei. Asian Art Museum, National Museums in Berlin.









**Above 1787. Kiyonaga**  
*Illustration of Nishimuraya Yohachi's shop, from the book "Colors of the Threefold Morning" (Saishiki mitsu no asa) Ōban Publisher: Nishimuraya Yohachi Museum of Asian Art, National Museums in Berlin*

**Opposite top Late 1790s Toyokuni**  
*The actors Nakamura Denkurō IV and Matsumoto Yonesaburō I in unidentified roles. Ōban. Publisher: Nishimuraya Chō. Collection Arendie and Henk Herwig.*

**Opposite bottom 1861 Kunisada**  
*The actor Bandō Kamezō I as Koike Gokutarō in the play Chiyo no haru Tosa-e no saya ate, Ichimura Theater, II/1861, from the series "Stylish Mirror Reflections" (Imayō oshi-e kagami) Ōban Publisher: Fujiokaya Keijirō Collection Arendie & Henk Herwig, The Netherlands*



vendors. Several operated large shops and offered even publications of rival publishers who in exchange sold their publications. Such co-operation made sense in a bustling metropolis like Edo as it enabled a publisher to reach out to different locations in town in order to sell his products some distance away from his main premises without having to open another branch. Many publishers simply continued to feed the market according to the current taste, without taking the risk of trying out new themes or styles. If a publisher turned to lesser known print designers it was not always a sign of his willingness to support an unknown, possibly talented artist. Well-known designers charged higher prices for their images than lesser known artists. By engaging a popular designer the chance was raised that a publisher would be able to get his investment back, but he would have to invest more money upfront. Commissioning a lesser known print designer meant fewer investments but also assuming greater risk for failure of the operation. Those publishers who found the right balance between risk and security managed to survive.

Even though the print designer was not the only link in the chain, he was crucial for the success of a print. The designer was the flagship and face of the product. He was allowed to sign his work, helping consumers to identify their acquisition even after time. Like engravers and printers, print designers were also considered craftsmen and they went through a system of apprenticeship. Starting at a young age, aspiring students first copied their master's works, then completed sketches by the master and assisted in cheap book illustrations. It was up to the master to decide when a student was ready for his coming-out. After years of training, the master supported the student's first self-work, so to speak, and the student was finally allowed to sign as well. The student received a name from the master with usually one syllable deriving from the master's own name. Utamaro's student Tsukimaro, for example, had the same "maro" in his name. Toyokuni's famous students Kunisada and Kuniyoshi but also minor students like Kunitsugu (1800–1861) received his "kuni."

Being the student of a well-known print designer naturally helped careers advance. Chances were higher that such students found publishers for their designs, but the fees they would receive at the beginning were still small. Accounts from the late Meiji period (1868–1912) that are most likely also applicable to the Edo period, state that young designers had to cover half or even the entire costs of cutting the woodblocks (*sashikin*) and only if the designer was promising would a publisher bear the costs himself. As a standard, print runs were counted in *hai* (lit. cups) consisting of two hundred impressions. The actual number of print runs depended on the popularity of the design and it was common to directly produce several runs of popular designers' prints. If more than two print runs of the young designer's work were sold, i.e. over four hundred impressions, he received his





*garyō*, the painting charge. In the 1870s, Kunichika, the leading designer of actor prints at that time, received one Yen (=100 Sen) for a triptych of four actors in half-length that was afterwards sold for six Sen. The same composition by another designer would cost 75 Sen, one quarter less.

Publishers in general tried to offer a wide range of products, aiming at consumers with a wide range of interests. These products changed over time in accordance with the consumers' interest and the technical development. Technical limits did not allow printing in color until the 1730s/40s and earlier prints were therefore hand-colored principally with an orange lead oxide pigment (*tan-e*) to make them more appealing. With the introduction of color printing with two blocks (*benizuri-e*, lit. "pink-print pictures") it was not long until multicolor printing was achieved in 1765. The so-called "brocade prints" (*nishiki-e*), were well received and sprang up like mushrooms. In the following decades, the printing process was further enhanced by developing special printing techniques such as the use of mica, gold, and silver simulating metal pigments, graduation, embossing, and lacquer-like printing.

Originally, prints were single-sheet compositions and this continued to be the chief item until the twentieth century. By the second half of the eighteenth century, multi-sheet compositions developed (mostly diptychs and triptychs) showing a single image that evolved over all sheets. Occasionally, larger compositions appeared consisting of five, six, even twelve sheets. Every period was dominated by a specific format that appealed most to the majority of consumers. The narrow *hosoban* format was preferred for actor prints during the mid-eighteenth century. At the same time, prints of beautiful women were produced in the medium *chūban* format. At the end of the eighteenth century, the large *ōban* format became the principal size, mostly vertically for figures and horizontally for landscapes. Smaller formats existed as well in sizes deriving from the *oban* format (one half, one quarter, etc.). Fan prints, pillar prints, and other formats appeared on the market for specific purposes. *Uchiwa-e*, fan prints, were meant to be cut along their margins and glued on a wood frame in order to be used. Pillar prints (*hashira-e*) are long and slender in order to be hung in the house for decoration purposes. Of course this could be done with other prints as well, however, pillar prints, once mounted, were an ideal alternative to costly scroll paintings placed in the alcove (*tokonoma*) that was, and to a certain extent still is, traditional to Japanese houses.

The typical subject matters of these prints were popular kabuki actors (*yakusha-e*) and fashionable courtesans from the pleasure quarters (*bijinga*), which was initially conceived by the term "floating world" (*ukiyo*). These subject matters were not only captured on prints, the *ukiyo-e*, but also in paintings called *nikuhitsu* (lit. "flesh







**C.1869 Kunichika** *The actors Nakamura Shikan IV as Hisayoshi, Onoe Kikugorō V as Shibata Katsushige, and Bandō Kamezō I as Shōya Kikuemon in an unidentified play, Nakamura Theater, 1869* Ōban triptych Publisher: Yorozyua Zentarō Museum of Asian Art, National Museums in Berlin



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鈴木春信画



brush"). From the very beginning, erotica (*shunga*) was a major subject that was naturally high in demand in Edo because of its dominant male population, deriving, on one hand, from the many retainers that had to be present by law to guard the provincial lords in town, and on the other hand, from the rapid development of Edo itself that attracted many male laborers from the countryside. Edo was the largest town in the world at that time with a population of one million people—nearly seventy percent of them males. *Bijinga* and *shunga* were intertwined as they both addressed—from different aspects—the idealized icon of female beauty, derived from images of courtesans that were in fact prostitutes. Everyone had access to the pleasure quarters and their services but a hierarchy of courtesans developed and the high-ranking, hence very expensive, beauties were for most people unreachable. Their appearance in superb coiffures and luxurious garments became the motifs of *bijinga*. The initially full-length pictures of courtesans developed in the late eighteenth century to half-length, close-up portraits that focused even more intensely on their refined manners. As beauty pictures were such a popular subject, many of these prints were on the market and the publishers and print designers had to use new means to keep their products interesting to their clientele. Playful juxtapositions, imaginary comparisons called *mitate* developed as a new trend. The beauties were depicted in settings derived from another context and puzzles were created that evoked the interest of consumers and became the latest thing. A development that eventually would happen with actor prints as well, but at a much later period.

The main purpose of actor prints was to portray the leading actors at the height of their performance and to offer the audience a souvenir of the theater experience to take home. The kabuki theaters were frequented by a sophisticated audience demanding new, exciting plays. Many plays were not repeated in exactly the same way but often presented as slightly different versions, sustaining an ongoing demand for new prints. The actors themselves developed stylized ways of performing (*kata*), speech patterns, and exalted poses (*mie*) that became their signatures and were passed on to the next generation along with their stage names. On actor prints, the actor's could be identified by the crests (*mon*) depicted on their costumes or at other positions on the prints. In the first half of the eighteenth century, it became custom to inscribe the actor's name on the print but in the second half the name disappeared again but the actors could be identified by their crest. In 1770, Shunsho and Buncho conceived half-length actor portraits that turned out to be very well received by kabuki aficionados. They are the principle developers of "likeness pictures" (*nigao-e*) that captured the unique personality and individuality of an actor, as opposed to earlier actor prints that concentrated on transmitting the beauty of the costumes and the lively motion on the

**Opposite c.1768–69**

**Harunobu** "Snow" (*Yuki*), from the series "Elegant Snow, Moon, and Flowers" (*Fūryū setsugekka*).

Chūban. Library of Congress. Suzuki 1979, no. 325-1.

**Right Early 1780s**

**Koryūsai** A young woman with the character *yoshi* on the obi and a scarf in the mouth, attended by a young girl. Hashira-e.

Publisher: Nishimuraya Yohachi. Library of Congress. Pins 1982, fig. 385, and Hockley 2003, appendix III, N.12.



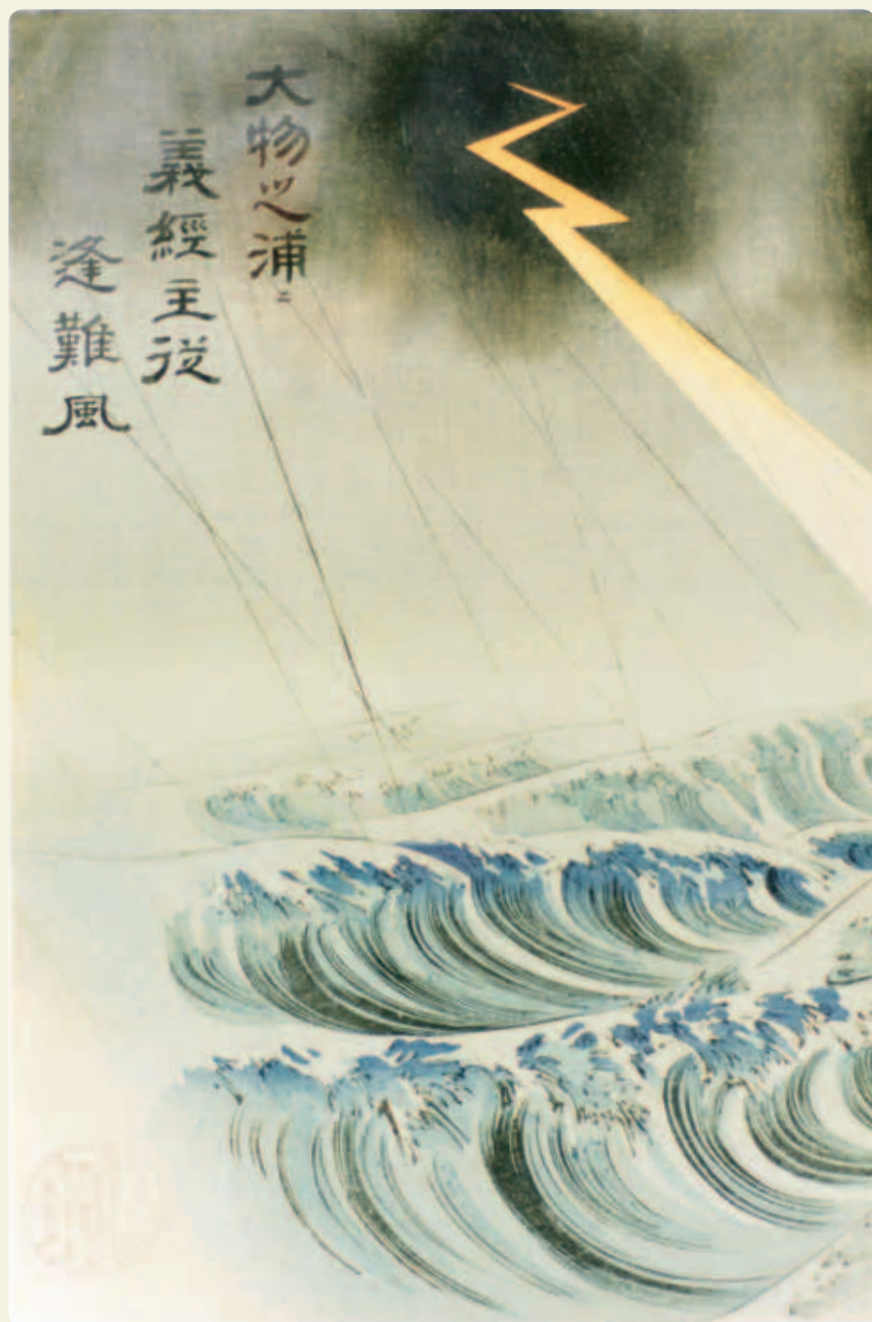


stage. These half-length portraits took the form of striking bust portraits that hit the market around the turn of the nineteenth century. The output of actor prints increased significantly in the nineteenth century and the competitive market gave way to more technical refinements. The leading designers developed formulas as to how to depict certain actors best and reused these formulas to serve the high demand.

Besides beauties and actors many other subject matters became popular during different periods and several print designers specialized in certain subjects. Japan's long tradition of heroic narratives and rich canon of legends found their way into so-called warrior prints (*musha-e*). Serial novelettes supported the interest in historical subjects and warrior prints occupied a respectable share of the market in the nineteenth century. Other literary sources found also their way onto prints, especially the eleventh century "Tale of Genji" (*Genji monogatari*) and its nineteenth century persiflage "A Country Genji by a Fake Murasaki" (*Nise Murasaki inaka Genji*; 1829–42). The popularity of the latter resulted in a new subject matter, the "Genji pictures" (*Genji-e*), that were on the market from the 1840s until the early 1890s.

Landscape views, another popular subject matter in prints, derived from the Chinese theme of "Eight Views of the Xiao and Xiang Rivers" (Jp. *shōshō hakkei*), first found in poetry before it became a painting motif. The "Eight Views of Ōmi" (*Ōmi hakkei*), or Lake Biwa, is its Japanese pendant that was first illustrated in prints in the first half of the eighteenth century. The travel and pilgrimage boom since the early eighteenth century supported the wide interest in guide books and landscape pictures. Views of the fifty-four stations along the Tōkaidō road (*Tōkaidō gojūsan tsugi*) that connected Edo with Kyoto, famous sights in Edo (*Edo meisho*), and views of Mount Fuji became the principal motifs for hundreds of print series.

The popularity of landscape prints and especially Hiroshige's Tōkaidō series, provides an example of how publishers effectively returned their investment. For every design, publishers were alert as to how many impressions they had to sell to return their investment. In an ideal situation, a design got sold out and the demand continued to be high enough to produce another print-run. With every additional print-run that followed, publishers gained more profit than with the first, as neither the print designer had to be paid again, nor the engraver, as the woodblocks could still be used (at least for some time). The publisher usually only paid the printer for the production, including his work, the paper, the colors, and refinements, if any. After the engraver prepared the woodblocks, they became the property of the publisher and from some publishers we know that they kept their blocks for many years, waiting for an opportunity to reuse them. Sometimes blocks were brought to pawnshops, sold to other publishers, or the entire business was taken over by another publisher who







**1899 Shusei** *"Yoshitsune and his Followers and the Terrible Storm in Daimotsu Bay" (Daimotsu-no-ura ni Yoshitsune shūjū nanpū)*. Oban triptych. Publisher: Morimoto Shōtarō. Collection Arendie and Henk Herwig.





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夕立



then automatically came into possession of old blocks.

In a few cases, the period of activity of a publishing house goes well beyond one hundred years, sometimes even over two hundred years. Tsuruya Kiemon, for example, started to produce books in the 1620s, turned then towards prints and his successors were active in this field until 1852. This long period outstretches by far the life of a single person and Tsuruya Kiemon, like many others, developed in fact from an individual publisher to a publishing firm that evidently operated over many generations. Usually, the leadership of the firm was passed on to the next generation who then took the predecessor's name at the time of inheritance; much like the print designers and carvers did. It is not clear which generation of Tsuruya Kiemon had to abandon the print publishing business in 1852, but of another publisher, Daikokuya Heikichi, it is known that the publishing firm was in operation for 167 years until Heikichi V passed away in 1931.

In order to assist consumers in identifying the sources of their prints and to increase the possibility of making them returning customers, publishers marked their prints with their trademark. Publisher trademarks appeared in a wide range of styles depending on a number of factors like the time of publication. Today, this makes publishing seals a means to assist in dating prints from a time when date seals were not in use. The trademark on a print could have been a logo without an obvious connection to a specific publisher up to an elaborate description of the publishers' merits including his full name and address. To return to the previous example Tsuruya Kiemon, Tsuruya Kiemon actually was the firm name, lit.: Kiemon's Crane Shop. His trade mark was Tsuruki and the official name of the publishing house was Senkakudō (lit.: Immortal Crane Hall). His family name was Kobayashi, making his personal name Kobayashi Kiemon. The trademark on a print could incorporate any of these names and some publishers even created different seals for each print of a multi-sheet series.

Print series are important elements of this art form. Japanese woodblock prints developed from book illustrations, sequential, interconnected images that tell a story. These images became dissociated from the text and released from their bound form to be published as untitled sets called *kumimono*. At first, actor prints were not serialized but singularly issued after a successful performance. Series of actors only started to appear in the second half of the eighteenth century. In the beginning, prints of beautiful women proved to be more suitable for serialization and a wide range of devices like the Eight Views (*hakkei*) developed. Generally speaking, series are a clever invention by the publishers to bind consumers to their products. Titled series of prints with related designs were created to encourage customer's loyalty. In the past but also today, consumers were inclined to complete the series once another design got available.



**Opposite Hiroshige. 1857.** "Sudden evening shower at Atake on the Great Bridge" (*Ōhashi, Atake no yūdachi*), from the series "One Hundred Famous Views of Edo" (*Meisho Edo hyakkei*). Ōban. Publisher: Sakanaya Eikichi. Honolulu Academy of Arts: Gift of James A. Michener, 1991 (22745). Sakai 1981, p. 250, ōban no. 62.22.

**Above Kunisada. 1854.** "Fifty-four—Dream of Ukihashi" (*Gojūyon—Yume no ukihashi*), from an untitled series "A Comparison of Present Genji Brocade Prints" (*Ima Genji nishiki-e awase*). Chūban. Publisher: Sanoya Kihei. Library of Congress.

In the following chapters, print designers and publishers are presented who created important single prints as well as print series from the mid-seventeenth up to the early twentieth century. Whenever possible, biographical details are given as well as lists of their major works. Representative works by each designer and publisher will provide visual access to them. The artists are listed in chronological order, thus creating a historical overview of Japanese woodblock prints from Kiyonobu (1664–1729) until Kokunimasa (1874–1944).



# Note to Readers

The selection of artists and publishers is based upon their activity and importance to the history of Japanese woodblock prints from the late sixteenth to the early twentieth century.

## Artists

The artists are presented in a chronological order, to provide a visual account of the development of Japanese woodblock prints from the seventeenth to the twentieth century. The name of the artist used in the header reflects the best-known name, e.g. Hokusai and not Shunrō, litsu etc. The Japanese name system for artists during the Edo period was extremely complex. Apart from family names (*uji*), we distinguish between childhood names (*yōmyō*) and given/common names (*zokushō/zokumyō*). Print artists had special artist surnames (*gasei*) reflecting the painting tradition they followed (*ha*), e.g. Torii, Utagawa, or Kikugawa. Artist names (*azana*) such as Toyokuni or Kunisada were preceded by various art names (*gagō*) that frequently ended in -sai or -tei like Chōbunsai, Gototei, or Ichiyūsai. To confer a posthumous Buddhist name (*hōmyō*) after death was a common practice but these names are not known for all artists.

## Publishers

The publishers are presented in a chronological order based on dates (estimated or known) when each enterprise was started. The list of selected works consists of series otherwise stated.

## Captions and Dating

The captions to the plates include artist name, series title, print title, publisher, medium, size, and date. All dates before January 1, 1873 (the day when Japan started to use the Gregorian calendar) refer to the traditional Japanese lunisolar calendar. A date in the lunisolar calendar is not equivalent to the "same" date in the Gregorian calendar, e.g. the fifteenth day of the twelfth month 1864 is not equivalent to December 15, 1864 but in fact January 12, 1865, almost one month later. Dates since 1873 refer to today's Gregorian calendar.

Table of approximate print sizes

	Width x Height	Width x Height
ōban	27 x 39 cm	10.6 x 15.4 in.
hosoban	15 x 33 cm	5.9 x 13 in.
chūban	19 x 26 cm	7.5 x 10 in.
aiban	23 x 33 cm	9 x 13 in.
hashira-e	12 x 73 cm	4.7 x 28.7 in.
ōtanzaku	39 x 17 cm	15.4 x 6.7 in.
shikishiban	19 x 22 cm	7.5 x 8.7 in.



# artists

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## artists



This chapter contains the most prominent artists of Japanese woodblock prints between the late seventeenth and the early twentieth century. Artists like Utamaro or Kunisada were well-known during their day and considered masters of the form, and Sharaku, for example, is heavily sought by collectors today. Throughout the artists' careers, they generally designed several hundred or even thousands of prints of different motifs and sizes for various publishers. Designs by Hiroshige, Hokusai, and others are still reproduced today using the same production techniques—but many fundamental details about the production process and the lives of the artists are now unknown.

Unsolved questions are how designs were conceived in general and how the actual printing process got started. Did an artist go to a publisher with a drawing asking to publish it, or did he send one of his disciples or someone else from his studio? Did a publisher or his clerk go to an artist with a suggestion for a print hoping that he would take on the task and create a unique design to his liking? We know that in some cases a third person, like a business owner, patron of an actor, poetry club, etc. financed designs but this seems to have been an exception rather than the general rule. Overall, the origin of a print seems to be actually comparable to that of a book today. An upcoming artist almost certainly went to a publisher himself, trying to convince him of the success of his design, much like today when a hitherto unpublished author tries to find a publisher for a book he has in mind. First, the young artist might have approached large publishing companies he already had contact with through his master and it is possible that his master recommended him or even turned down a project to support his disciple. If the first choice of publisher was not interested the young artist went on to see other publishers. The young artists' initial payment was little if not nominal as he was still unknown and his design a sizeable risk to the publisher. If successful,



the young talent was able to make himself a name and the publishers raised the payment and now started to come to him for designs. Over the years, a relationship between artist and publisher would be established and the artist would gain more freedom in his endeavors or be able to demand from the publisher the hiring of a specific woodblock cutter who he felt best for his design. To give an example of a long-term relation, Yamaguchiya Tōbei, the most active publisher in ukiyo-e history (who produced prints from c.1805 to 1895) issued in fifty-plus years, between c.1813 and 1864, around 700 different designs of Kunisada, the most active artist in ukiyo-e history.

Details of the design process are also not known today, starting with the inspiration, for example, for actor prints. How often did a print artist actually visit the kabuki theater to see a performance in order to be able to accurately capture a specific scene or an actor's pose? Did he attend rehearsals or the openings? Did each artist go by himself or did several get together for a visit to the theaters? How deep was the rivalry or the companionship between the artists? How often did an artist visit the pleasure quarters to find inspiration for beauty prints and also for the very detailed erotic prints?

Biographical information about most of the artists is scarce as well. It seems that people from all classes could become print artists, if they were talented enough of course. Of Koryūsai, Eishi, Eisen, Chikanobu, and Kiyochika we know that they were originally from samurai families. Hiroshige's and Kyōsai's fathers were fire officers; Kiyonaga and Shigemasa were sons of booksellers; Yoshitoshi and Gekkō came from merchant families. Other artists like Kiyonobu, the son of an actor, and Eizan, the son of a Kanō-school painter, were already born into artistic families. In most cases, print artists started with their careers at a young age as apprentices of painters or other print artists where they learned how to draw. Hokusai is an exception

as he was initially trained as a carver of woodblocks until he shifted careers when he was 18 years old.

For the majority of the artists we are forced to interpret what we can from their work as no reliable information exists about their social lives. One of the most trustworthy sources are grave stones, which can also bear the names of other family members. For instance, Kunisada's oldest daughter married Kunimasa III who became then Kunisada II. Yoshiiku had ten children with his second wife, all but one of which died early. Kunichika's unsettled lifestyle resulted in frequently changing partners as well as houses, but he probably did not move as often as Hokusai's allegedly ninety times.

It is almost impossible to estimate the fame and wealth of a print artist. The most popular ones were certainly not treated as ordinary craftsmen. The name of such an artist was a guarantor for higher sales and they were, for example, commissioned to simply design the cover of a book while a lesser-known artist provided the illustrations for the inside pages. In the Meiji period, prints bear not only the artist's signature but were ordered to carry also his family and given names along with his address. The address, however, is no indication of how large their properties were. A rare picture of an artist house is in a book on the Ansei Edo Earthquake of 1855, showing Kunisada's large house with additional storage building, but it cannot be considered as standard for all artists because of Kunisada's unparalleled success.

**Opposite 1892 Toshikage Memorial portrait of Yoshitoshi.** Ōban. *Publisher:* Akiyama Buemon. Private Collection.



# Kiyonobu 清信

1664–1729

Given name: Shōbei. Art surname: Torii.

Born in Osaka in 1664, Kiyonobu is believed to be the son of the Osaka actor of female roles (*onnagata*) Torii Kiyomoto (1645–1702). Kiyomoto moved to Edo in 1687 and in 1690, started to paint *kanban-e*, pictures for billboards displayed in front of the theaters to announce performances, and gradually acquired a monopoly of billboard pictures and picture programs (*banzuke-e*) for the four main theaters. Kiyonobu succeeded as head of the family in 1702 and continued in the line of his father. He began to illustrate books and design prints and is traditionally seen as the first teacher of the Torii School establishing the style of the Torii School described as “gourd legs and earthworm outlines” (*hyōtan ashi, mimizu gaki*). He was especially active in depictions of the kabuki theatre as seen in signboards, playbooks, hanging scrolls, and single-sheet prints and is believed to have illustrated many of the unsigned playbooks as well. But Kiyonobu did not restrict himself to the theater and drew also beautiful women and erotica (*shunga*).

His earliest work seems to be illustrations in the book “One Hundred Actors of All Ages” (*Kokon shibai hyakunin issbu*) from 1693, and he is believed to have begun composing actor prints in 1698. He was the first to design single-sheet actor prints that capture the expressive pose (*mie*) and the rough acting style (*aragoto*) of the actors of the time. In the late 1710s, he and many others concentrated on the small and narrow hosoban format which facilitated greater productivity. Kiyonobu is thought to have designed around one hundred erotic prints, usually sold in sets of ten or twelve and mounted in albums or as hand scrolls. At least eight such sets are known to have survived.

Until 1760, prints with the signature “Kiyonobu” exist. Since 1725, the style of the signature is very different and it is therefore believed that Kiyonobu retired at that time and a second Kiyonobu continued to use the name. Kiyonobu died in the summer of 1729 and is buried at Somei Cemetary (Somei Reien). His posthumous Buddhist name is Jōgen'in Kiyonobu Hitachi Shinji.



**Left 1719** The actors Ichikawa Danjūrō II as Hiranoya Tokubei and Sanogawa Mangiku as Ohatsu of the Tenmaya in the play *Sogazaki Shinjū*, Nakamura Theater, IV/1719. 21.6 x 29.8 cm, sumizuri-e.

Honolulu Academy of Arts: Gift of Dr. & Mrs. C.M. Cooke, 1935 (10382). Mutō 2005, no. 49.

**Above 1710s Kiyonobu (attr.)** Chō Ryō (Chin. Zhang Liang), riding a dragon, returns the shoe. (Left sheet of a diptych). Hosoban tan-e. National Museum of Ethnology, Leiden, The Netherlands.



Right 1720 The actor Fujimura Handayū I as Nishikigi in the play *Michinoku Taiheiki*, Nakamura Theater, XI/1720. Hosoban tan-e. Publisher: Igaya Kan'emon. Honolulu Academy of Arts: Gift of James A. Michener, 1954; photography by Tim Siegert (13429). Mutō 2005, no. 26.







**Left 1718 Kiyonobu.** The actor Ichikawa Kuzō I as Miura Arajirō in the play *Zen kunen yoroi kurabe*, Morita Theater, XI/1718 Hosoban tan-e Publisher: Emiya Kichiemon Honolulu Academy of Arts: Gift of James A. Michener, 1988; photography by Tim Siegert (20503) Ref.: Mutō 2005, no. 9



## Kiyonobu II 二代清信

Act. c. 1725–61  
Art surname: Torii.

The Torii family lineage is not clear and does not provide enough information on the early Torii artists. Kiyonobu II is believed to have succeeded Kiyonobu at his retirement in 1725, certainly after his death in 1729. Dateable actor prints until 1760 exist bearing the signature “Kiyonobu”. Kiyonobu II was together with Kiyomasu II the principal Torii artists of their time. Much in the style of Kiyonobu but without his power, Kiyonobu II was immensely prolific for his time and he worked for around twenty different publishers. He designed almost 300 actor prints in the dominant narrow *hosoban* format and about one dozen in other formats.



**Above 1735** The actors Sawamura Sōjūrō I as Fuwa Banzaemon and Anegawa Chiyosa I as Katsuragi in an unidentified play. Hosoban urushi-e. Publisher: Izutsuya Chūzaemon. National Museum of Ethnology, Leiden, The Netherlands. Mutō 2005, no. 130.

**Left 1742** The actor Nakamura Tomijūrō I in a double role in an unidentified play. Hosoban urushi-e. Publisher: Murataya Jirōbei. Asian Art Museum, National Museums in Berlin. Mutō 2005, no. 188.



Right 1739 The actors Segawa Kikujirō I as Okiku and Sawamura Sōjūrō I as Sano Genzaemon in the play *Miyakozome kaoru hachinoki*, Nakamura Theater, XI/1739. Hosoban urushi-e. Publisher: Nakajimaya Izaemon. Asian Art Museum, National Museums in Berlin. Mutō 2005, no. 167.







Left 1746 The actors  
Ichimura Kamezō I as Raigō  
Ajiyari and Arashi  
Tominosuke I as Kumoi-no-  
mae in the play Chigo  
zakura futaba jikki,  
Ichimura Theater, VII/1746.  
Hosoban benizuri-e. Publisher:  
Nakajimaya Izaemon. Asian  
Art Museum, National  
Museums in Berlin. Mutō  
2005, no. 247.



# Masanobu 政信

1686–1764

Given name: Genpachi. Art surname: Okumura. Art names: Baiō and Shinmyō (from 1707), Hōgetsudō (from the late 1730s), Bunkaku and Tanchōsai (from the 1740s).

Masanobu was a painter, print artist, and illustrator as well as a pioneering book publisher and author. He was a leading figure in the early period of woodblock printing and established his own school. Born in 1686, he studied poetry under Tachiba Fukaku (1662–1753) but was largely self-taught as a painter, showing influences by Hishikawa Moronobu (died 1694) and Kiyonobu. Masanobu is seen as the originator of the “pillar prints” (*hashira-e*) and also of prints that make use of a European perspective (*uki-e*). Furthermore, he is one of the first who published *benizuri-e* (two-color-printing).

Masanobu covered a wide range of motives including prints of beauties, actors, flowers and birds, warriors, and erotica. His earliest known work is a 1701 published copy of Kiyonobu’s “Illustrated Book of Courtesans” (*Keisei ehon*) from 1700. By 1711, he had illustrated twenty-five books. In these early years he frequently used an elaborate signature calling himself “Yamato picture master” (*Yamato eshi*). In the late 1710s he started with the Okumuraya (firm name Kakujudō), his own book- and printshop located in Nihonbashi’s Tōrishiochō, which allowed him to experiment with new formats and techniques. Especially since 1724 he published many of his own prints. He developed a gourd-shaped (*hyōtan*) publisher seal as his trademark and praised his works by explicitly mentioning their quality and originality on the prints themselves.

Masanobu died in 1764, aged 79.

**Right 1743** “Perspective picture of a real play on stage” (*Shibai kyōgen uki-e nemoto*). 45 x 31.5 cm (17.7 x 12.4 in.). Publisher: Okumuraya. Asian Art Museum, National Museums in Berlin.











**Left 1730s "Set of Three, center—Moon of Musashi" (Musashi no tsuki, sanpukutsui—naka).** Hosoban beni-e. *Publisher:* Okumuraya. Asian Art Museum, National Museums in Berlin.

**Below c.1725 The actor Sanjō Kantarō II as s singer of popular songs in the Yoshiwara.** Hosoban urushi-e. *Publisher:* Okumuraya. Asian Art Museum, National Museums in Berlin. Unlisted in Mutō 2005.

**Right c.1720s/30s Two dancers playing shamisens entertaining a young man drinking sake.** Hosoban urushi-e. *Publisher:* Okumuraya. Library of Congress.

**Bottom right Masanobu (attr.). c.1720s/30s An amorous advance.** Hand-colored album leaf. Collection Peter Rieder.









# Toshinobu 利信

Act. c.1718–49

Art surname: Okumura. Art names: Kakugetsudō, Bunzen.

Not many details are known about the life of Okumura Toshinobu. He was a pupil of Okumura Masanobu whose influence can be seen in Toshinobu's designs. Apart from Masanobu's own publishing house, the Okumuraya, Toshinobu worked for at least ten other publishers and became a prolific designer of *beni-e* (pink, hand colored pictures) and *urushi-e* (lacquer pictures). The *beni-e* series "Pastimes of the Four Seasons" (*Shiki no asobi*) that Toshinobu designed for the publisher Ōmiya Kuhei dates from the 1730s. Many designs in horizontal format depict a scene either enclosed in a fan or in a stylized bean.

Toshinobu's period of activity can only be roughly determined. His earliest designs date from 1718 and his last known work is a *benizuri-e* (two-color-printing) from 1742 showing the actor Sanogawa Mangiku (1690–1747) followed by the illustrations in the book "Getting Rid of Smallpox" (*Hōsō-yoke*) from 1749. Toshinobu specialized in pictures of beauties and actor prints in particular, concentrating on the soft acting style (*wagoto*) and love scenes.

**Below c.1730 No. 1—Spring, from the series "Pleasures of the Four Seasons" (*Shiki no asobi*).** Hosoban urushi-e. Publisher: Ōmiya Kuhei. Collection Peter Rieder.

**Right 1724. The actors Ichimura Takenojō IV as Soga Gorō and Sakata Hangorō I as Kudō Suketsune in the play *Yome iri Izu nikki*, Ichimura Theater, 1/1724.** Hosoban urushi-e. Publisher: Izutsuya San'emon. National Museum of Ethnology, Leiden, The Netherlands. Mutō 2005, no. 1922.







**Left 1727** The actors Ogino Izaburō I as Sōshiya, Hayakawa Hatsuse I as Taishi, and Arashi Wakano I as Gyokuyō Fujin in an unidentified play. Hosoban urushi-e. Publisher: Iseya Kinbei. Asian Art Museum, National Museums in Berlin. Mutō 2005, no. 1950.

**Below c.1720s/30s** Three beauties from Kyoto (top), Edo (right), and Osaka (left). Hosoban beni-e. Publisher: Masuya. Collection Peter Rieder.





# Shigenaga 重長

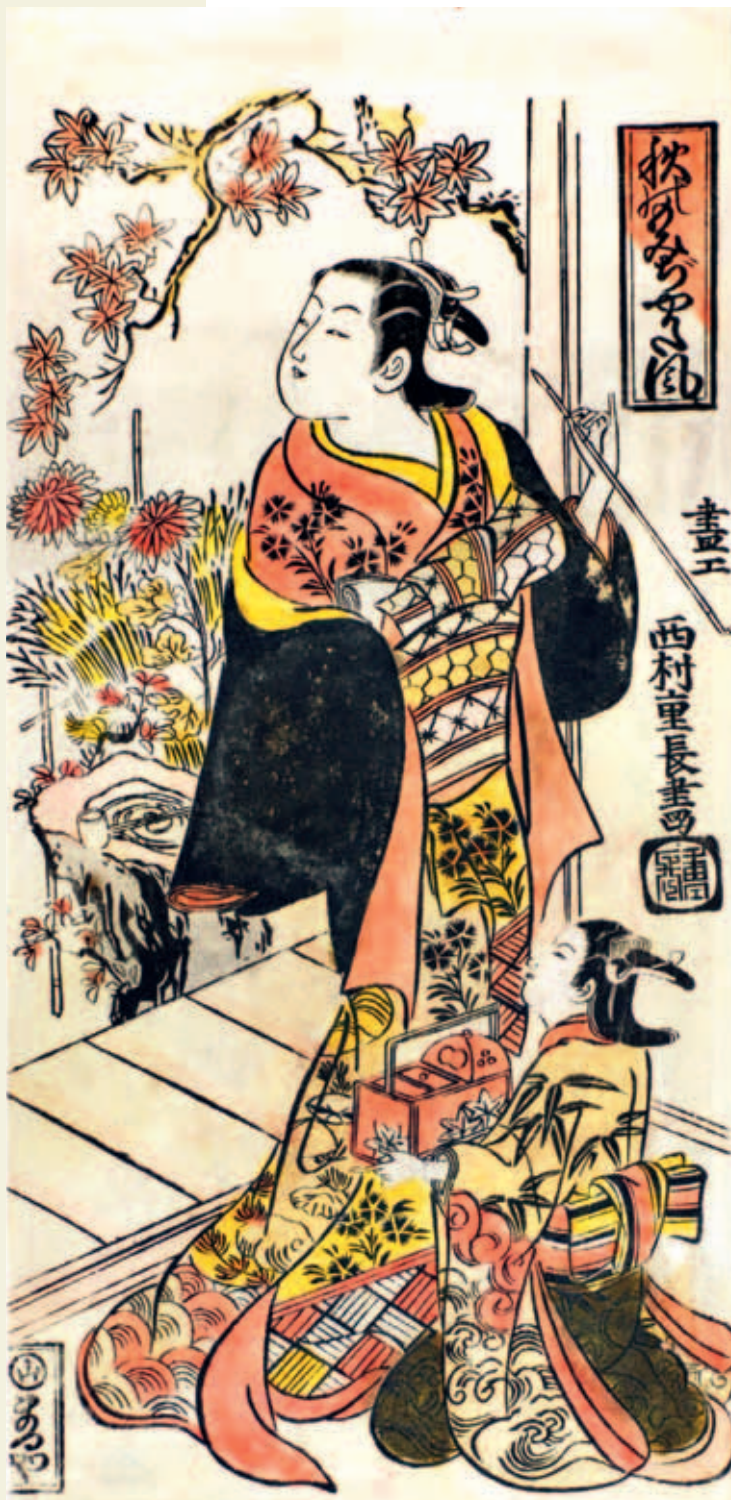
1697?–1756

Art surname: Nishimura. Art names: Eikadō (until c.1730s), Senkadō (from c.1730s), Hyakuju.

Nishimura Shigenaga was born in Edo around 1697. He first lived in Tōriabura-chō but later moved to the Kanda district where he opened a bookshop. He was self-taught and not the student of a lineage of artists. His earliest work seems to have appeared in 1719 and he became a rival to the Okumura School. He sometimes imitated their style but was also influenced by Nishikawa Sukenobu (1671–1750) and Torii Kiyonobu I. Shigenaga did not focus on a specific genre but is known for a wide range of subjects including actors, classical literature, landscapes, and flowers and birds (*kachō-e*). His works were published in different formats like the narrow hosoban format, and produced as *urushi-e* (lacquer pictures), *beni-e* (pink, hand colored pictures), *benizuri-e* (two-color-printing), *ishizuri-e* (stone prints: woodblock prints with white outlines against a black background, resembling stone rubbings). The center figure is an example from an untitled series depicting the “Eight Views of Lake Ōmi” (*Ōmi hakkei*). Amongst his most famous works are the series “The Fifty-four Sheets of Genji” (*Genji gojūyonmai no uchi*) that he created together with Torii Kiyomasu II from c.1730–35, and the gazetteer “Picture Book of Edo Souvenirs” (*Ehon Edo-miyage*) from 1753.

He greatly influenced both Sukuki Harunobu and Ishikawa Toyonobu, who are sometimes seen as his students. His signature is occasionally preceded by the expressions “Yamato gakō” (Yamato painting artisan) or “Nihon gakō” (Japan painting artisan).

Some sources erroneously suggest that he signed his works also as Nishimura Magosaburō, however it was Nishimura Shigenobu (act. c.1723–47) who used the name Magosaburō early in his career.



**Right** c.1720s/30s “Mapple leaves in fall” (*Aki no momiji yakata fū*). Hosoban urushi-e. Publisher: Maruya Kuzaemon. National Museum of Ethnology, Leiden, The Netherlands.





Above c.1720s/30s. "Chin Nan" (Ch. Chen Nan) conjures a dragon out of a gourd causing a rainstorm. Hosoban beni-e. Publisher: Kinoshita Jin'emom. Asian Art Museum, National Museums in Berlin.

Left 1720s "Sunset Glow at Seta" (Seta no sekishō), from an untitled series on the "Eight Views of Lake Ōmi". Hosoban urushi-e. Publisher: Emiya Kichiemon. Collection Peter Rieder.



Below c.1720s/30s Flower vendor.  
Hosoban beni-e. Publisher: Igaya  
Kan'emon. Library of Congress.



Above 1730s "In the fashion of a  
stylish priestess" (*Imayō bikuni fū*).  
Hosoban urushi-e. Publisher: Fujita  
Chūbei. Asian Art Museum, National  
Museums in Berlin.



# Kiyomasu 清倍

Act. c. 1704–18

Given name: Shōjirō. Art surname: Torii.

Obscure early print designer about whom no primary evidence exists apart from the works signed by him. Kiyomasu is believed to be related to Torii Kiyonobu in some way by presumably being his oldest son, brother, or student, but it also has been suggested that he actually established a different lineage within the Torii School. Nevertheless, he was one of the principal artists of the first generation of the Torii School.

No books with illustrations by Kiyomasu are known. His period of activity can only be defined according to the dated actor prints, therefore 1704 until 1718. During that time he worked for six publishers. Kiyomasu predominantly designed actor prints but also some of warriors, beauties, and other subjects. Most of his over 80 known theater prints are from the 1710s. Presumably around 1715, he designed a number of series of horizontal *sumizuri-e* (black-and-white pictures) that illustrate stage scenes. His statuesque beauties follow the style of the Kaigetsudō School artists. Because since 1719, works signed “Kiyomasu” bear different signatures, it is believed that they are by Kiyomasu II. Having left no prints dated after 1718, he seemed to have disappeared rather quickly from the scene and perhaps died young.



**Right** early 1700s. *Kintarō wrestling with a black bear*. 55.2 x 32.1 cm, *tan-e*. Publisher: Igaya Kan'emon. Honolulu Academy of Arts: Gift of James A. Michener, 1975 (16576).



# Kiyomasu II 二代清倍

1706–1763

Given name: Hanzaburō. Art surname: Torii.

Like Kiyomasu, Kiyomasu II's life is also obscure. Works since 1719 signed "Kiyomasu" are believed to be by Kiyomasu II. However, the Torii family genealogy (*Torii ga keifu kō*; from the 1900s) states Kiyomasu II to have lived from 1706 to 1763, which would make him thirteen when he designed his earliest prints. We are also told that Kiyomasu II became the second-generation head of the entire Torii family, married in 1724, and later in his life moved from Naniwachō to Sumiyoshichō. However, the accuracy of the Torii family genealogy must be questioned as it does not distinguish between two generations of artists named Kiyomasu and therefore fails to explain who was the artist of several prints from the 1700s signed "Kiyomasu."

Kiyomasu II's style is similar to that of Kiyonobu II but he seems to have been even more active. He worked for at least eleven publishers, especially Igaya Kan'emon for whom he designed a number of series like "The Eight Sheets on the Eight Views of the Yoshiwara" (*Yoshiwara hakkei hachimai no uchi*). Very active in many genres, he was most prolific in actor prints. His range of works includes *haribako-e* (prints intended to be cut out) and *hosoban* (narrow format) but

also prints in the *ōban* format, published in the 1750s. Kiyomasu II illustrated a number of books, for example "Crusade of the Fashionable Sightseers" (*Fūryū urokuzu taiji*; 1745) and "Abbreviated Figures of Famous Actors" (*Yakusha meibutsu yatsushi sugata*; 1757).

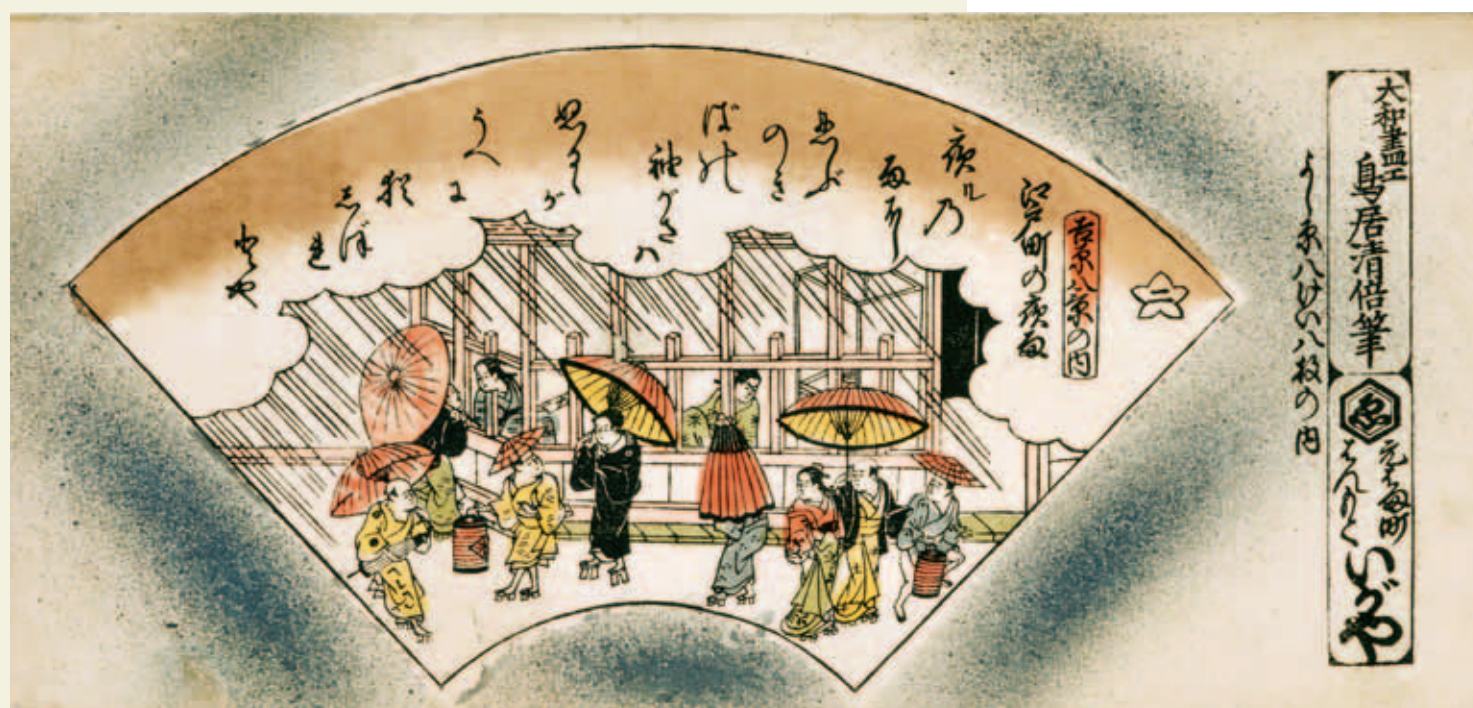
Kiyomasu II's students included Kiyohiro (act. c.1752–60), Kiyotsune (act. c.1757–1778) and his second son, Kiyomitsu. Kiyomasu II is believed to have died aged 58, on the second day of the 11th month, 1763. He is buried in the Hōjōji, Asakusa, and received the posthumous name Seigon'in Sōrin Nichijō.

**Right c.1718** *The actor Tamazawa Rin'ya in an unidentified role.*

Hosoban tan-e. Publisher: Iseya Kinbei. Collection Peter Rieder. Mutō 2005, no. 435.

**Below c.1730–35** "No. 2—Night rain at Edomachi" (*Edomachi no yau*), from the series "The Eight Sheets on the Eight Views of the Yoshiwara" (*Yoshiwara hakkei hachimai no uchi*).

Hosoban beni-e. Publisher: Igaya Kan'emon. Collection Peter Rieder.







**Above c.1740** "Three—Komachi at Kiyomizu Temple" (San—Kiyomizu Komachi), from the series "Seven Komachi" (Nana Komachi). Hosoban urushi-e. Publisher: Igaya Kan'emon. Library of Congress.

**Right top c.1710s** "Shitaya-style, set of three—right" (Shitayafū sanpukutsui). Hosoban urushi-e. Publisher: Urokogataya Magobei. Collection Peter Rieder.

**Right bottom Late 1740s** The actor Ichikawa Ebizō II in the role of Kinzaemon Yorikata in an unidentified play. Hosoban benizuri-e. Publisher: Maruya Kohei. Library of Congress. Unlisted in Muto 2005.





# Kiyomitsu 清満

1735–1785

Given name: Kamejirō. Art surname: Torii.

Kiyomitsu, born 1735, became the third titular head of the Torii School. Born in Naniwachō presumably as the second son of Kiyomasu II, Kiyomitsu studied under his father. He married at age 18 and had two children, a boy who died at the age of about 16 and a girl.

His earliest known works are the illustrated books “Kagekiyo from Hyūga Province” (*Hyūga Kagekiyo*) and “Tale of the Love Tomb” (*Koizuka monogatari*), dating from 1746. In the late 1750s, he was very active in single sheet actor prints, many of them *benizuri-e* (two-color-printing) and *abuna-e* (indecent pictures, capturing partially nude women).

Until the late 1760s, he continued to be the most active and prolific designer of actor prints. His designs appeared as “brocade pictures” (*nishiki-e*) until the late 1770s and he also produced pillar prints (*hashira-e*), playbills and illustrations for novels as well as a few warrior prints. Kiyomitsu’s actor prints were published until at least 1781.

Among his many students was Kiyonaga who then succeeded him as head of the Torii School. After Kiyomitsu passed away on the third day of the forth month in 1785 he was buried at Hōjōji, Asakusa.





Left bottom 1761 The actor Ichimura Kamezō I as Kyō no Jirō in the play Edomurasaki kongen Soga, Ichimura Theater, V/1761. Hosoban benizuri-e. Publisher: Yamashiroya. Library of Congress. Mutō 2005, no. 923.

Below 1760s Kumagai Jirō Naozane and Mukan Tayū Atsumori. Ōban benizuri-e. Publisher: Enamiya. Asian Art Museum, National Museums in Berlin.





Below 1760s Young lady making a snowball. Hosoban benizuri-e. Publisher: Maruya Kuzaemon. Library of Congress.

Right 1766 The actors Ichikawa Yaozō II as Matano Gorō and Nakamura Sukegorō I as Mimishirō in an unidentified play. Hosoban benizuri-e. Publisher: Nishimuraya Yohachi. Collection Peter Rieder. Mutō 2005, no. 1095.







**Above 1763** The actors Onoe Kikugorō I as Kudō Suketsune and Bandō Aizō as Inubōmaru in the play *Fūjibumi sakae Soga*, Ichimura Theater, II/1763. Hosoban benizuri-e. Publisher: Urokoataya Magobei. National Museum of Ethnology, Leiden, The Netherlands. Mutō 2005, no. 1016.

**Right 1760s** The actor Sakata Hangorō II as Kizu Kansuke in an unidentified play. Hosoban benizuri-e. Publisher: Okumuraya. Collection Peter Rieder. Unlisted in Mutō 2005.





# Bunchō 文調

Act. c. 1755–90

Family name: Mori. Art name: Ippitsusai.

Not many details are known about Bunchō's life. He was a book illustrator, painter, and print designer and is believed to have studied painting under the minor Kanō school painter Ishikawa Yukimoto (mid-eighteenth century). His earliest known works are the illustrations to the book *Eiga asobi nidai otoko* from 1755, written by Hachimonji Jishō II (1738–1815).

Bunchō predominately designed actor prints in the narrow *hosoban* format of which the vast majority were produced between 1766 and 1774. These actor portraits are less aggressive and vigorous than portraits by his contemporary Katsukawa Shunshō, who was the foremost designer of actor prints in that time period. Bunchō's beautiful women like in the two half-length series "Eight Views of the East" (*Azuma hakkei*) and "Appearance of the Eight Views" (*Sugata hakkei*), on the other hand, show the influence of Suzuki Harunobu but do not appear as romantic and fragile as Harunobu's.

Nishimuraya Yohachi was the leading publisher of Bunchō's prints. His most important work, however, was published by Kariganeya Ihei in 1770. The three-volume "Picture-book of Stage Fans" (*Ehon butai ōgi*) was produced with Katsukawa Shunshō. In an—until that time—unique compositional format, it shows the leading actors of the day on fans and is therefore considered one of the most important books in Japanese woodblock printing. These *yakusha nigao-e* ("pictures of likenesses of actors") challenged the dominance of the Torii School in theatre illustrations. Bunchō captured actors in female roles (*onnagata*) whereas Shunshō drew the villains.

By 1772, Bunchō stopped designing actor prints and concentrated on pictures of beautiful women, a genre that he had already pursued in 1769. Bunchō's last known work is a "pictorial calendar" (*egoyomi*) from 1790. Amongst his few students was Kishi Bunshō (1754–96).

**Right 1768** *The actor Ōtani Hiroji III in an unidentified role in the play Shuen Soga ōmugaeshi, Ichimura Theater, II/1768.* Hosoban nishiki-e. Collection Peter Rieder. Hayashi 1981, no. 120.

**Opposite Bunchō and Harunobu. c.1769-70** *Imaginary armor pulling incident.* Chūban. Library of Congress. Suzuki 1979, no. 368, and Hayashi 1981, no. 340.











一筆齋  
文調画







**Top 1770** The actor Sanogawa Ichimatsu II, from the "Picture-book of Stage Fans" (*Ehon butai ôgi*), vol. 1, p. 26. 16.7 x 25.9 cm (6.6 x 10.2 in.). Publisher: Kariganeya Ihei. Library of Congress.

**Left 1770** The actors Ichikawa Komazô II as Hanamori Kisaku and Yamashita Kinsaku II as Oume in the play *Nue no mori ichiyô no mato*, *Nakamura Theater*, XI/1770. Chûban. National Museum of Ethnology, Leiden, The Netherlands. Hayashi 1981, no. 252.

**Below late 1760s** The actor Ôtani Hiroji III in an unidentified role. Hosoban nishiki-e. National Museum of Ethnology, Leiden, The Netherlands. Unlisted in Hayashi 1981.







## Shunshō 春章

1726–1793

Given names: Yōsuke, Yūsuke (from 1774). Art surname: Katsukawa. Art names on paintings: Jūgasei, Kyokurōsai, Kyokurōsei, Ririn, Rokurokuan, Yūji. Jar-shaped seal with the character "rin" (grove).

Born presumably in 1726, Shunshō initially studied painting under Katsukawa Shunsui (act. c.1744–64) and the Hanabusa school painter Kō Sūkoku (1730–1804). His earliest known prints date from 1764 when he was nearly forty years old. Together with Bunchō he played the central role in the development of realistic portrayal of actors. Most important are their illustrations in the book "A Picture-book of Stage Fans" (*Ehon butai ōgi*) from 1770. The novel half-length portraits of actors in fan shapes was an approach that was continued by Shunshō in his celebrated series "Fans of the East" (*Azuma ōgi*: 1775–82).

After Bunchō ceased to design actor prints in the 1770s, Shunshō became pre-eminent in this field, providing more realistic portraits that emphasize the individual characters of the actors. Overall, he designed several hundred actor prints in the small, narrow *hosoban* format, sometimes composed as diptychs, triptychs, or even pentptychs.

Shunshō was active in other genres as well, working for at least 18 different publishers. His early beauties like the series "Eight Views of Fukagawa" (*Fukagawa hakkei*) are strongly influenced by Harunobu. Around 1772 he collaborated with Shigemasa in producing the chūban-size series "Silkworm Cultivation" (*Kaiko yashinai gusa*). From c.1772–73 date forty-eight chūban-format designs of the first full-color print series illustrating the "Tales of Ise" (*Ise monogatari*). At the top of each print is a stylized cloud border, enclosing the poem from the depicted episode.

Shunshō created several portraits of sumo wrestlers. Until his death, Shunshō continued to illustrate books and also produced several erotica. In 1776, again in collaboration with Shigemasa, he illustrated the book "Mirror of Competing Beauties of the Green Houses" (*Seirō bijin awase sugata kagami*). Of the more than one hundred paintings known by him, the earliest is dated to c.1779–80. As head of the Katsukawa school, Shunshō had many students, including Shunkō, Shun'ei, Shunzan, Shundō, and Shunrō (who later changed his name to Katsushika Hokusai).

Shunshō passed away aged 67 on the eighth day of the twelfth month 1792, which corresponds to January 19, 1793 in the modern calendar. He is buried at Matsudaira Saifukuji, Asakusa, today located in Tokyo's Taitō ward.

**Left top Early 1770s** *The actors Nakamura Sukegorō II and Segawa Kikunōjō II in unidentified roles*. Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.

**Left bottom 1768** *The actors Ōtani Hiroji III as Kameō and Sakata Sajūrō I as Ariō in the play Hime Komatsu ne no hi no asobi, Ichimura Theater, IX/1768*. Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.

**Opposite c.1772–73** *"The Syllable Yo", from the series "Tales of Ise in Fashionable Brocade Prints" (Fūryū nishiki-e Ise monogatari)*. Chūban. Collection Peter Rieder.









**Left top late 1770s** *The actor Nakamura Rikō I in an unidentified role. (Left sheet of a diptych, right sheet shows the actor Ōtani Tomoemon I).* Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.

**Left bottom 1770** *The actor Ichikawa Danzō IV, from the "Picture-book of Stage Fans" (Ehon butai ōgi), vol. 2, p. 19. 16.7 x 25.9 cm (6.6 x 10.2 in.).* Publisher: Kariganeya Ihei. Library of Congress.

**Above c.1786** *West Division—The sumo wrestlers Sekinoto Hachirōji and Dewanoumi Kinzō. Ōban. Collection Peter Rieder.*





**Left top 1776** The actor Ichikawa Danjūrō V as the spirit of the old woman Higaki in the play *Sugata no hana yuki no kuronushi*, Ichimura Theater, XI/1776. Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.



**Left bottom c.1770s** The actors Nakamura Tomijūrō I sitting on a horse and Bandō Mitsugorō I in an unidentified play. Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.



**Below c.1770s** "Autumn Moon at Shiohama" (*Shiohama no aki no tsuki*), from the series "Eight Views of Fukagawa" (*Fukagawa hakkei*). Chūban. Collection Peter Rieder.



# Harunobu 春信

1725?–1770

Family names: Hozumi, Suzuki. Given name: Jihei. Art names: Chōeiken, Shikojin.

Suzuki Harunobu is thought to have been born in 1725 and lived in Kanda Shirakabechō according to the “Wastepaper Basket” (*Hōgu kago*) from the 1800s, written by Morishima Chūryō (1756–1810).

[According to the “Supplement to Ukiyo-e Miscellany” (*Zoku ukiyo-e ruikō*) he lived in Ryōgoku Yonezawachō, however this source is from 1833 and seems rather unreliable as Harunobu’s artist name is given as “Koryūsai.”] It is unclear who he received his artistic training from and how he started his career. He probably was a student of Nishimura Shigenaga but also shows the influence of Nishikawa Sukenobu in his female portraits. His earliest known designs are dated to 1760, when he was in his thirties. These prints are *benizuri-e* (two-color-printing) and *mizue* (water pictures). The figure at the bottom left of page 59, Ōtomo no Kuronushi, is from the rare narrow-format (*hosoban*) series “Six Saints of Poetry” (*Rokkasen*), issued around 1765 by Iwatoya Genpachi. In these *mizu-e* the key block is colored and not black, hence the very light appearance of the print.

During the first half of the 1760s, Harunobu designed several actor prints. The majority of them are rather unexciting and lack the vigor of the kabuki theater. To the second half of the 1760s date a few warrior prints by Harunobu. In 1765, the first, innovative “brocade pictures” (*nishiki-e*) which caused a shift towards full-color printing were produced, showing Harunobu’s designs. Amongst them are “pictorial calendars” (*egoyomi*) from the years 1765 and 1766, commissioned by groups of *haikai* poets. These picture calendars were printed in small numbers and exchanged at parties. They were the driving force to the further commercialization of the print market and Harunobu was the foremost designer of such prints. Deriving from such picture calendars is his celebrated series “Eight Views of the Parlor” (*Zashiki hakkei*), published c.1766. The figure on the right shows one of the eight designs, “Descending Geese of the Koto Bridges,” in the first state with signature and seal of the *haikai* poet Kikurensa Kyosen, in reality the shogunal retainer Ōkubo Jinshirō Tadanobu (1722–1777), who commissioned this series from Harunobu.

When the boom of picture calendars ended, Harunobu turned his focus to “parody pictures” (*mitate-e*) on a rich variety of pictorial and literary subjects. The figure on the next page, “Parody of Narihira’s Journey to the East,” from c.1768–69 is an

example of this type of print, as is the figure on the upper right of page 59 from around the same time, depicting the young girl Ofuji, a sales girl at the well-known toothpick shop Hon’yanagi, together with the fortune god Ebisu from the series “Modern Seven Gods of Good Fortune” (*Tōsei shichifukujin*). Until Harunobu’s death in 1770, his delicate and sensual beauties dominated the print market. His designs are predominantly in *chūban* (medium print) size and his entire output of single-sheet prints, some of them actors but mostly young men and girls from the Yoshiwara pleasure quarter, is close to 900. Harunobu also produced several erotic works, very few paintings, and illustrated some seventeen books.

Right c.1768–69 *Parody of Narihira’s journey to the east*. Chūban. Asian Art Museum, National Museums in Berlin. Suzuki 1979, no. 379.

Below c.1766 “Descending Geese of the Koto Bridges”, from the series “Eight Views of the Parlor” (*Zashiki hakkei*). Chūban. Asian Art Museum, National Museums in Berlin. Suzuki 1979, no. 512-4-1.









**Right c.1768–69** *Young girl in loose kimono, washing cloth in a stream under a willow tree.* Chūban. Asian Art Museum, National Museums in Berlin. Suzuki 1979, no. 570?.

**Below left 1760s** *The actor Ichimura Uzaemon IX as Osugi in an unidentified play.* Hosoban benizuri-e. Publisher: Harimaya Shinshichi. Library of Congress. Suzuki 1979, no. 47; unlisted in Mutō 2005.

**Below right c.1768–69** *Evening cool on a bench.* Chūban. Collection Peter Rieder. Suzuki 1979, no. 433?.





Right c.1765 "Ôtomo no Kuronushi", from the series "Six Immortal Poets" (Rokkasen). Hosoban mizu-e. Publisher: Iwatoya Genpachi. Collection Peter Rieder. Suzuki 1979, no. 26.

Bottom right c.1768–69 Ofuji, a sales girl at the well-known toothpick shop Hon'yanagi, together with the fortune god Ebisu, from the series "Modern Seven Gods of Good Fortune" (Tōsei shichifukujin). Chūban. Collection Peter Rieder. Suzuki 1979, no. 306-1.

Bottom left c.1765 Parody of a smoking fortune god Hotei watching the moon in attendance of courtesans. Chūban. Asian Art Museum, National Museums in Berlin. Suzuki 1979, no. 182.







## Koryūsai 湖龍齋

1735–1790

Family name: Isoda. Given names: Masakatsu, Shōbei. Artist name: Haruhiro.

Born 1735, Koryūsai was originally a samurai in the service of the lord of Tsuchiya. After the death of his lord he became a *rōnin* and settled in the Yagenbori district near Ryōgoku Bridge. He started his career as a print maker around 1769 at the age of 35 using the name Haruhiro. The fact that the first character of this name matches with the first character of Suzuki Harunobu suggests, that there was some kind of professional relation between the two. Only eight designs are known with the Haruhiro signature, showing his preference for samurai themes. He soon turned towards floating world (*ukiyo*) subjects and continued to work in the style of Harunobu, who had died in 1770. Koryūsai employed a wide variety of serial devices like “The Twelve Months” as in the series “Twelve Months in the Pleasure Quarters” (*Enrō jūnikagetsu*) of which only three designs are known, dated to c.1773–75.

In the spring of 1776, Koryūsai started the series “Models for Fashion: New Designs as Fresh Young Leaves” (*Hinagata wakana no hatsumoyō*), depicting courtesans from the Yoshiwara together with their attendants. the figure on the next page provides an example from this series, showing the courtesan Toyoharu and her two attendants Tasoya and Takino. He continued to produce designs for this series until 1781. Overall, Koryūsai created at least 140 different designs, making it the most extensive beauty series in the history of Japanese prints. Despite the high number of designs for “Models for Fashion,” Koryūsai simultaneously drew other prints, for example the series “Parodies of the

Thirty-six Saints of Poetry in the Northern Quarter” (*Hokurō yatsushi sanjūrokkasen*) [Morokoshi of the Echizenya brothel].

Allen Hockley substantiated that Koryūsai adopted the “Hermit of Bukō Yagenbori” (*Bukō Yagenbori inshi*) signature in fall of 1778, demarcating the beginning of his life as *rōnin*. In 1782, when Koryūsai was 48 years old, he was honored with the Buddhist title *hokkyō* (lit. bridge of the law), a priestly title for artists paying tribute to their achievements. To receive this title, he had to submit a request and it seems that his good personal connections as well as his many successful flower and bird (*kachō-e*) designs of which roughly 170 are known, were the decisive factors for his successful bid. Koryūsai, being proud to have received this title, from now on added a reference to it to his signature. However, it seems that he significantly reduced his output after 1782 as only a small number of his prints and paintings bear this addition. Amongst them is a picture of the Six Saints of Poetry (*rokkasen*), copied after the painter Tosa Mitsushige (1496–1559).

Koryūsai is considered as one of the great masters of “pillar prints” (*hashira-e*), which became popular as decoration for Japanese homes. Over 350 designs covering various subjects were published. Koryūsai produced also an unknown number of erotica, a subject that was probably close to him because he was the leading designer of beauty prints, after the death of Harunobu in 1770. His last known print, a depiction of the famous, deified Chinese general Kan U (Chin. Guan Yu), was published by Nishimuraya Yohachi around 1790.

**Left c.1771** *Young couple and small boy feeding carp on the Drum Bridge at Kameido*. Hashira-e. Library of Congress. Pins 1982, fig. 449, and Hockley 2003, appendix III, E.6.

**Opposite c.1780** *The courtesan Toyoharu of the Chōjiya and her two attendants Tasoya and Takino, from the series “Models for Fashion—New Designs as Fresh Young Leaves” (Hinagata wakana no hatsumoyō)*. Ōban. Publisher: Nishimuraya Yohachi. Asian Art Museum, National Museums in Berlin. Hockley 2003, appendix II, E.110.



雛形茶室の幼嬢

丁子屋内

さくら  
うめ  
もも



武江茶研拙士  
湖龍齋画









**Left c.1770–72** “Clearing mist at Ichigaya” (*Ichigaya no seiran*), from the series “Eight Views of Edo’s Red-light Districts” (*Edo irozato hakkei*). Chūban. National Museum of Ethnology, Leiden, The Netherlands. Hockley 2003, appendix I, F.5-2.

**Right mid 1780s** *Six Saints of Poetry* (*rokkasen*), copied after the painter Tosa Mitsushige. Chūban. National Museum of Ethnology, Leiden, The Netherlands. Hockley 2003, appendix IV, J.7.

**Below c.1773–75** “Sixth Month” (*Minazuki*), from the series “Twelve Months in the Pleasure Quarters” (*Enrō jūnikagetsu*). Chūban. Collection Peter Rieder. Series listed in Hockley 2003, appendix I, G.9, however, not this design.



**Above c.1776–81** The courtesan Morokoshi of the Echizenya, from the series “Parodies of the Thirty-six Saints of Poetry in the Northern Quarter” (*Hokurō yatsushi sanjūrokkasen*). Chūban. Collection Peter Rieder. Series listed in Hockley 2003, appendix I, O.2, however, not this design.

**Top right c.1770s** *Woman asleep at her desk dreams of a girl walking with a pilgrim*. Chūban. Collection Peter Rieder. Hockley 2003, appendix IV, C.50.



# Shunkō 春好

1743–1812

Family name: Kiyokawa. Given name: Denjirō. Art surname: Katsukawa. Art names: Sahitsusai (from 1791); Sahitsuan. Small jar-shaped seal with the character “ki” (wood).

Shunkō lived in Nihonbashi Hasegawachō. He is believed to have been Shunshō's earliest student. His first works seems to be illustrations to the book “Talks about Debut Plays” (*Kaomise shibai banashi*), dated to 1766. Around 1771 he started to design actor prints and soon acquired the nickname “Small Jar” (*Kotsubo*) because he used a small jar seal on his prints with the character “ki” as signature, following his teacher's large jar seal with inscribed “rin.”

Like his teacher Shunshō, Shunkō concentrated on actor prints and developed a distinctive style. The majority of his prints were in the narrow *hosoban* format. In 1780, he experimented with close-up portraits of actors in *aiban* format and two such prints were produced. But it was not until 1788 when he designed the first bust portraits in the *ōban* format, forerunners for the renowned designs by Sharaku and others in the 1790s.

Shunkō created also a number of sumo wrestler pictures, a motif that suited his powerful drawing style. In the late 1780s he suffered a stroke and was no longer able to use his right arm. He ceased designing prints but continued to paint. He passed away in 1812, aged 70. He is buried at the Zenshōji in Asakusa and his posthumous Buddhist name is Shaku Shunkō Shinji.



**Left early 1780s** The actors Ichikawa Danjūrō V (right) and Nakamura Rikō I (left) in unidentified roles. Hosoban nishiki-e diptych. Collection Peter Rieder.

**Above 1787** The actor Sawamura Sōjūrō III as Oda Izuminosuke in the play *Keisei Ide no yamabuki*, Nakamura Theater, IV/1787. Hosoban nishiki-e. Collection Arendie and Henk Herwig.



**Below 1788** *The wrestlers Itsukushima, Koshinoto and Takinoue at the Sumo Spring Tournament in IV/1788.* Ōban. Publisher: Toyoshimaya Bunjiemon. Collection Peter Rieder.

**Right top c.1780s** *The actor Bandō Mitsugorō II in an unidentified dance role.* Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.

**Right bottom 1794** *The actor Onoe Matsusuke I as Ashikaga Takauji in the play Matsu wa misao onna kusunoki, Kawarazaki Theater, XI/1794.* Hosoban nishiki-e. Library of Congress.







## Shigemasa 重政

1739–1820

Family name: Kitabatake. Childhood name: Tarōkichi. Given name: Kyūgorō, Sasuke. Art surname: Kitao. Art names: Hokuhō, Kōsuisai, Kōsuiken, Suihō Itsujin, et al. Poet name: Karan.

Kitao Shigemasa was born in 1739 as the eldest son of the bookseller and publisher Suharaya Mohei of Nihonbashi. He was originally self-taught and only later became a student of the print artist Nishimura Shigenaga. He specialized in beautiful women, at first strongly influenced by Harunobu, but his main area of activity was illustrating books, starting in 1765. Over 250 are known by him, several of them with erotic content. Shigemasa made himself also known as a poet and painter. He worked for over 20 publishers, foremost Tsutaya Jūzaburō. Among his most famous works is the *chūban* series “Silkworm Cultivation” (*Kaiko yashinai gusa*), produced from about 1772 in collaboration with Shunshō. Another collaborative project with Shunshō is the illustrations to the book “Mirror of Competing Beauties of the Green Houses” (*Seirō bijin awase sugata kagami*) from 1776.

Shigemasa had several students and was the founder of the Kitao School. His students included Kubo Shunman (1757–1820) and Kitao Masanobu (Santō Kyōden, 1761–1816). Shigemasa passed away on the 24th day of the first month 1820, aged 82.





Opposite far left early 1770s *Tale of Ōeyama*.  
*Hashira-e*. Publisher: Urokogataya Magobei.  
 Library of Congress. Unlisted in Pins 1982.

Opposite left early 1770s *Sugawara no Michizane seated on a platform under a pine and a plum tree*. Chūban. Library of Congress.



Above 1772. The actors Ichikawa Yaozō II as Nuregami Chōgorō and Iwai Hanshirō IV as Ume no Oyoshi in the play *Futatsu chôchô kuruwa nikki*, Nakamura Thetaer, VIII/1772. Hosoban benizuri-e. Publisher: Iseya Kōshichi. Collection Peter Rieder. Unlisted in Mutō 2005.

Left c.1772. No. 10—Boiling the cocoons, from the series “Silkworm Cultivation” (*Kaiko yashinai gusa*). Chūban. National Museum of Ethnology, Leiden, The Netherlands.





## Toyoharu 豊春

**1735–1814**

Family name: Tajimaya. Given names: Shōjirō, Shin'emon, Masaki. Art surname: Utagawa. Art names: Ichiryūsai, Sen'ō, Senryūsai, Shōjirō.

Toyoharu, born 1735, was from Toyooka in Tajima Province, Western Japan. He went to Kyoto and first studied painting under the Kanō School master Tsuruzawa Tangei (1688–1769). According to the *Utagawa retsuden* (Lives of Utagawa school masters) he moved around 1763 to Edo and became a student of the print artist Toriyama Sekien (1712–1788). The “Toyo” in Toyoharu’s studio name is apparently derived from Sekien’s personal name Toyofusa. Toyoharu was also influenced by Ishikawa Toyonobu (1711–1785) and Suzuki Harunobu.

Because he lived in Udagawachō in Edo’s Shiba district, he started to use the name Utagawa and, as things developed, he became the founder of the Utagawa school with Toyokuni and Toyohiro as his main students. Toyoharu had a strong influence on successive generations of print artists but was also the teacher of painters such as Sakai Hōitsu (1761–1828), who created a distinctive Rinpa style in Edo.

Active from around 1768, he is especially important for his horizontal prints using the Western technique of one-point vanishing perspective. These perspective prints illustrate famous Japanese sights, temples, theatres, and teahouses, as well as Occidental scenes from history and legend. Also produced in series, predominantly for the publisher Nishimuraya Yohachi, these series usually have the phrase “uki-e” (perspective pictures) in their title. Next to horizontal prints, Toyoharu did also several “pillar prints” (*hashira-e*).

After working for less than ten different publishers during his entire career, he seemed to have stopped designing prints in the 1780s and turned to paintings. After 1785, he also designed a few kabuki programs and billboards. In 1796, he was appointed head of painters working on the restoration of the Tokugawa shrine in Nikko. Contrary to his students, he was not active in illustrating books apart from two publications, one being “Illustrated Book of Edo Brocade” (*Ehon Edo nishiki*) from 1804.

He died aged 80 and his posthumous Buddhist name is Utagawain Toyoharu Nichiyō Shinji. He is buried at the Nichiren Temple Honkyōji, located in present-day Ikebukuro.





**Opposite far left early 1770s** An imaginary depiction of the letter reading scene from the "Treasury of Loyal Retainers" (*Chūshingura*). Hashira-e. Library of Congress. Pins 1982, fig. 916.

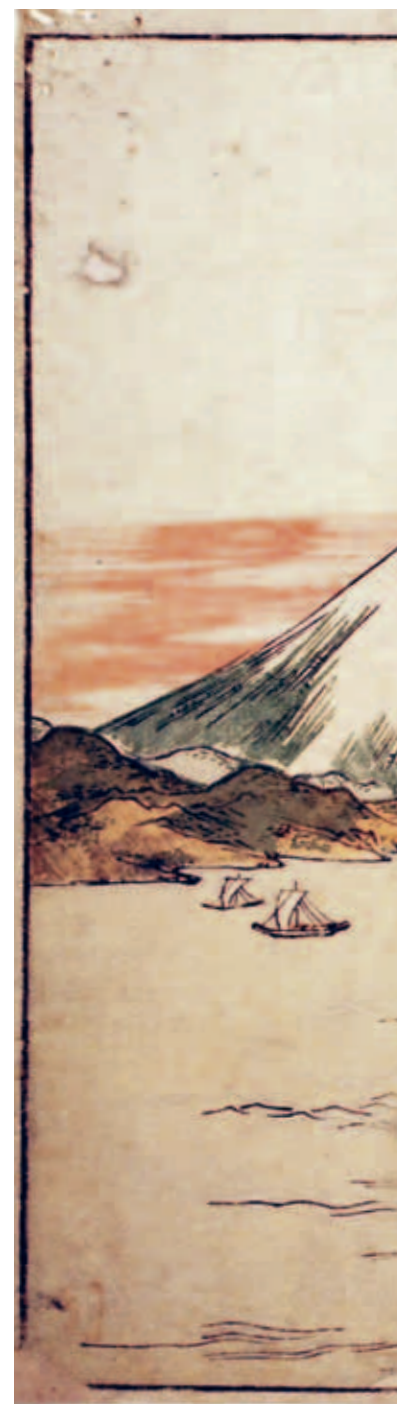
**Opposite left bottom early 1770s** "View of the night show at the opening-of-the-season performance at Fukiyachō and Sakaichō" (*Sakaichō Fukiyachō kaomise yoshihai no zu*), from the series "Perspective Images" (*Uki-e*). Ōban. Publisher: Nishimuraya Yohachi. Library of Congress.

**Right 1770s** "View of group amusement at the New-Yoshiwara" (*Shin-Yoshiwara sōjimai no zu*), from the series "Perspective Images" (*Uki-e*). Ōban. Publisher: Matsumura Yahei. Library of Congress.

**Bottom early 1770s** "Daidai kagura performance at the two sites of Ise Shrine" (*Ise daijingu ryōsho daidaimikagura no zu*), from the series "Perspective Images" (*Uki-e*). Ōban. Publisher: Nishimuraya Yohachi. Library of Congress.











新板浮繪 田子浦春之富士 哥川豊春圖之

Opposite top 1770s "View of Shiba Shinmei Shrine" (*Shiba shinmeigū no zu*), from the series "New edition of Perspective Prints" (*Shinpan uki-e*). Ōban. Publisher: Nishimuraya Yohachi. Library of Congress.

Opposite bottom early 1770s "View of the Hall of Thirty-three Bays at Fukagawa in Edo" (*On-Edo Fukagawa Sanjūsangendō no zu*), from the series "Perspective Images" (*Uki-e*). Ōban. Publisher: Nishimuraya Yohachi. Library of Congress.

Above 1770s "Morning Fuji at Tago Bay" (*Tago-no-ura haru no Fuji*), from the series "New edition of Perspective Prints" (*Shinpan uki-e*). Ōban. Publisher: Izumiya Ichibei. Asian Art Museum, National Museums in Berlin.





## Kiyonaga 清長

**1752–1815**

Family name: Seki. Given names: Ichibei, Shinsuke. Art surname: Torii.

Kiyonaga, born 1752, was the son of a book dealer from Motozaimokuchō Itchōme in Edo. Early in his life, presumably in 1765 when he was 14 years old, he became the student of Torii Kiyomitsu but his works also show influences of Suzuki Harunobu, Isoda Koryūsai, and Kitao Shigemasa. Kiyonaga initially focused on actor prints drawing his images from the frequent visits to the close-by Ichimura and Nakamura kabuki theaters. A narrow hosoban format print of the actor Segawa Kikunojō II (1741–1773) from 1767 is the earliest known design by Kiyonaga. Kiyonaga was 16 at that time and actor prints in this format were extremely popular. Though actor prints and billboards were his specialty at the beginning of his career he is especially known for his beautiful women. For forty years, between 1771 and 1811, he also worked as illustrator of picture programs (*e-banzuke*) and books.

The figure on the left side of page 74 dates from 1778 and is an early warrior print by Kiyonaga, capturing the horse ride of Musashibō Benkei and Tosabō Shōshun. During the 1780s, Kiyonaga became the leading designer of beautiful women that are exceptionally tall with their heads only one-seventh of the total stature. With his full-length portraits, beautiful women became subjects for large format (*ōban*) multiple sheet compositions from around 1784. He set these women from the pleasure quarter into a landscape by using a Western style of perspective. Around 1787, he seems to have succeeded his teacher as fourth generation head of the Torii family. After 1794, when Utamaro took over the lead in designing beautiful women, he stopped designing prints on a large scale and concentrated on *surimono*, paintings, and illustrations.

Kiyonaga's print designs appeared in different formats, like *ōban*, *aiban*, *chūban* (medium print), *hosoban* (narrow format), or "pillar prints" (*hashira-e*). During the almost fifty years of his career as a print designer, he worked for at least 23 different publishers.

His last known print dates from 1813. He died on the 21st day of the fifth month 1815 and is buried at the Ekōin Temple in Edo's Honjo district. His posthumous Buddhist name is Chōrin Hideki Shinshi.



**Above 1784** *Kintarō playing with demons*. Ōban. Publisher: Nishimuraya Yohachi. Asian Art Museum, National Museums in Berlin. Chiba City Museum of Art 2007, no. 106.

**Left early 1780s** *Two geisha viewing cherry blossoms on a hill*. Hashira-e. Publisher: Nishimuraya Yohachi. Library of Congress. Pins 1982, fig. 681, and Chiba City Museum of Art 2007, fig. 205, no. 420.

**Right c.1795** *Courtesan going to bed, looking at another courtesan sleeping, from the series "Ten Types of Beauties in Pictures" (Jittai e-fūzoku)*. Ōban. Publisher: Takasu Sōshichi. Collection Peter Rieder. Chiba City Museum of Art 2007, no. 12-4.



十體画風俗



清長画



芝高須





**Above 1778 *Musashibō Benkei and Tosabō Shōshun*.** Hosoban nishiki-e. National Museum of Ethnology, Leiden, The Netherlands. Chiba City Museum of Art 2007, no. 398.

**Below 1789 "Act 7 of the Treasury of Loyal Retainers" (*Chūshingura shichidanme*), from the series "Anthology of music" (*Ongyoku shū*).** Ōban. Asian Art Museum, National Museums in Berlin. Chiba City Museum of Art 2007, no. 10-1.







Left 1779 "Star Meeting", from the series "Holiday Entertainments in the Flower Quarter" (*Hanagaku gosechi asobi*). Aiban. Collection Peter Rieder. Chiba City Museum of Art 2007, no. 151-4.

Below c.1783 "Courtesan Hanaōgi of the Ōgiya" (*Ōgiya Hanaōgi*), from the series "Models for Fashion—New Designs as Fresh Young Leaves" (*Hinagata wakana no hatsumoyō*). Oban. Publisher: Nishimuraya Yohachi. Collection Peter Rieder. Chiba City Museum of Art 2007, no. 2-10-a.



Left c.1779 "Night rain in the fifth month" (*Chūka yau*), from the series "Eight views from the four seasons" (*Shiki hakkei*). Chūban. Publisher: Nishimuraya Yohachi. National Museum of Ethnology, Leiden, The Netherlands. Chiba City Museum of Art 2007, no. 158-3.



# Utamaro 歌麿

## 1753–1806

Family name: Kitagawa. Common name: Yūsuke, Ichitarō(?). Art surname: Kitagawa (three characters; since c.1783). Artist names: Toyoaki, Utamaro (since 1781). Art names on paintings: Sekiyō (1770), Mokuen, Murasakiya. Poet name: Fude no Ayamaru.

Not much is known about the early years of Utamaro (also possibly read as Utamaru), one of the better-known print artists outside Japan. Born in 1753, he studied under the painter Toriyama Sekien (1712–1788). His earliest known work is believed to be a simple illustration of aubergines, signed Sekiyō, in the 1770 *haikai* anthology “Eternal Spring” (*Chiyo no haru*). The next known works are unpretentious book illustrations and a few actor prints that appeared starting in 1775 under the name Kitagawa Toyoaki.

At a banquet in the autumn of 1782, he officially announced his name change to Utamaro. In the book “A Brief History of the Exploits of a Great Dandy” (*Minari daisūjin ryaku engi*) from 1781, the name Utamaro already appears which leads either to the conclusion that this book was actually not published until 1783 or that Utamaro used his new name already before the official announcement. Be that as it may, at that time Utamaro lived in Sukiyachō Shinobugaoka and he had already met with the publisher Tsutaya Jūzaburō with whom he would build a long lasting and, for both sides, very fruitful association. It is believed that Utamaro moved to Tsutaya in 1783 where he lived until Tsutaya died in 1794. The young Utamaro first produced actor prints in the style of Katsukawa Shunshō but soon started to specialize in beautiful women, influenced by Torii Kiyonaga and Kitao Masanobu who also lived at Tsutaya’s house. Utamaro’s style evolved steadily during the 1780s and early 1790s when he established his own unique style replacing Kiyonaga as the foremost designer of prints of beautiful women. He became a central figure of the literary and artistic world of Edo and is highly praised for his remarkably sensual and elegant way portraying single women in *ōkubi-e* (“large-head pictures”) but became also very successful in capturing erotic scenes. An example of such an *ōkubi-e* can be seen in the figure to the right from the series “Seven Komachis from the Pleasure Quarters” (*Seirō nana Komachi*), issued around 1796.

During his heyday Utamaro captured the most fragile nuances of emotional states in his designs but then ceased to keep up with the changing taste so by the early 1800s his designs are merely repetitions. His print designs were issued by almost 60 different publishers, most importantly Tsutaya Jūzaburō and Izumiya Ichibei. He produced over

120 series of beautiful women, like “Ten Types in the Physiognomic Study of Women” (*Fujin sōgaku juttai*; c.1792), “Five Shades of Ink in the Northern Quarter” (*Hokkoku goshiki zumi*; c.1794–95), or “Twelve Hours of the Green Houses” (*Seirō jūni toki*; c.1794), all in all over two thousand prints. Furthermore he created approximately 30 paintings, and illustrations to almost one hundred books, e.g. “A Picture-book of Selected Insects” (*Ehon mushi erabi*; 1788) or “The Poem of the Pillow” (*Utamakura*; 1788). In the fifth month of 1804, he was jailed and upon his release became one of the artists who were manacled for fifty days for including the events and identifiable figures from the *Ehon Taikōki* (Illustrated Chronicles of the Regent) in his prints, which was forbidden by law.

Utamaro established his own school and his students continued his style, amongst them Tsukimaro, Hidemaro, Utamaro II, Bunrō, and Kiyomine. Utamaro died, aged 53, on the 20th day of the ninth month 1806. His grave stele is located at Senkōji and his posthumous Buddhist name is Shūen Ryōkyō Shinji.

**Bottom c.1796 “Courtesan Hanamurasaki of the Tamaya”** (*Tamaya uchi Hanamurasaki*), from the series “Seven Komachis from the Green Houses” (*Seirō nana Komachi*). Ōban. Publisher: Sen-Sa. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), no. 285.6-1.

**Opposite 1805 “Konami, Honzō’s daughter”** (*Honzō no musume Konami*), from the series “Honorable Contest of the Treasury of Loyal Retainers” (*Chūshingura misao kurabe*). Ōban. Publisher: Nishimuraya Chō. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 361.2.





忠信義のさかへる

中義娘

小波



長  
四  
長



玉屋内

海老家

あきさの

哥磨筆





**Opposite c.1805** “Courtesan  
*Mantoka of the Tamaya*” (*Tamaya  
 uchi Mantoka*). Ōban. Publisher: Ibaya  
 Kyūbei. Collection Peter Rieder. Ukiyo-e  
 shūka 3 (1978), no. 541.1.

**Right c.1790s** “One hundred tales”  
*(Hyaku monogatari)*. Ōban. Publisher:  
 Ōmiya Gonkurō. Asian Art Museum,  
 National Museums in Berlin. Unlisted in  
 Ukiyo-e shūka 3 (1978).





**Below 1802** "Act two" (*Ni danme*), from the series "Treasury of Loyal Retainers" (*Chūshingura*). Ōban. Publisher: Nishimuraya Chō. Library of Congress. Ukiyo-e shūka 3 (1978), no. 368.2.

**Right top 1803** Courtesan breast-feeding her child, from the series "Famous scenic places, Twelve types of beautiful women" (*Meisho fūkei, Bijin jūni sō*). Ōban. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 585.5.

**Right bottom c.1797–98** Young man shaving the neck of a courtesan, from the series "Elegant five-needled pine" (*Fūryū goyō no matsu*). Ōban. Unidentified publisher. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 533.2-1.

**Opposite 1801** "Act 8" (*Hachi danme*), from the series "Treasury of Loyal Retainers" (*Chūshingura*). Aiban. Publisher: Nishimuraya Yohachi. Library of Congress. Ukiyo-e shūka 3 (1978), no. 380.8.









# Chōki 長喜

Act. c. 1780–1809

Family name: Momokawa. Artist names: Shikō, Chōki. Art name: Eishōsai.

Not many details are known about Chōki's life. He is considered a student of Toriyama Sekien (1712–1788), possibly his adopted son. He went through a number of name changes and started his career as a print designer as Shikō. In the early 1780s he changed his artist name to Chōki, but used Shikō again between c.1796 and 1801, before returning to Chōki in the last years of activity. Both names indicate a different style, whereas works signed with Chōki are reminiscent of Torii Kiyonaga, Shikō signed works tend to be more like Utamaro but with a strong personal touch. Chōki produced mainly portraits of beautiful women and only a few actor prints that are stylistically similar to Sharaku's. In the late 1780s he produced two *chūban* series, each related to the popular theme

of the "Eight Views." One illustrates the "Eight Views of Lake Ōmi" (*Ōmi hakkei*), the other juxtaposes the popular story "Treasury of Loyal Retainers" to the "Eight Views" and is titled thereafter "Eight Views of the Treasury of Loyal Retainers" (*Chūshingura hakkei*). Chōki also did "pillar prints" (*hashira-e*) and pictures of flowers and birds (*kachō-e*), and between 1789 and 1809, illustrated several books. It is known that he lodged with the publisher Tsutaya Jūzaburō, who produced most of his series. Other important publishers of the less than a dozen he worked for are Iwatoya Kisaburō and Tsuruya Kiemon.

Chōki's last known works are illustrations in the book "Nakoso Gate" (*Nakoso no seki*) from 1809, written by Kanwatei Onitake (1760–1818).



Above Early 1800s "Clearing mist at Awazu" (*Awazu seiran*), from the series "Eight Views of Lake Ōmi" (*Ōmi hakkei*). Chūban. National Museum of Ethnology, Leiden, The Netherlands.

Below Late 1790s "Act 7" (*Shichidanme*), from the series "The Treasury of Loyal Retainers" (*Chūshingura*). 12.5 x 12.8 cm (4.9 x 5 in.). National Museum of Ethnology, Leiden, The Netherlands.

Right Late 1790s "The courtesan Hinazuru and her attendants Tsuruji and Tsuruno from the Chōjiya" (*Chōjiya uchi Hinazuru, Tsuruji, Tsuruno*).. Ōban. Publisher: Murataya Jirōbei. National Museum of Ethnology, Leiden, The Netherlands .

Opposite Early 1800s Parable of good versus evil, guest in a brothel. (Right sheet of an untitled triptych). Ōban. Publisher: Tsutaya Jūzaburō. National Museum of Ethnology, Leiden, The Netherlands.









# Shunman 俊満

**1757–1820**

Family name: Kubota, Kubo. Given names: Toshimitsu, Yasubei. Art names: Kōzandō, Sashōdō. Poet names: Issetsu Senjō, Nandaka Shiran, Shōsadō.

Kubo Shunman, born in 1757, was orphaned at an early age. He studied under Kitao Shigemasa as well as under the poet Katori Nahiko (1723–1782). Active from the 1770s, he created only a few commercial prints of elegant beautiful women and pictures of customs and manners (*fūzokuga*) in the style of Torii Kiyonaga. These women were often set in landscapes and published by Wakasaya Yoichi or Fushimiya Zenroku, who also published his most famous composition, an untitled hexptych of women juxtaposed to the “Six Jewel Rivers” (*mu tamagawa*) of which one sheet is illustrated in the figure on the next page. Shunman was active as a painter and later specialized in *surimono*. He is said to be the first who employed the subject of still life. His earliest work, made in 1774, was a copy of a votive plaque by Nahiko.

Between 1779 and 1820, Shunman illustrated also a number of books, some of them erotic. Early in his career, from c.1779–84, he wrote and illustrated novels under the name Nandaka Shiran. He was a prolific poet and member of the poem clubs Bakuro-ren and Rokujuen. Originally, his poet name was Hitofushi Chitsue. After the death of the founder of the Bakuro-ren, Tsumuri no Hikaru, Shunman became the new leader and judge of the club. He abandoned designing commercial single-sheet prints in around 1790 and fully concentrated on *kyōka surimono* (crazy verse deluxe prints) to become their foremost designer. He wrote the poems for books illustrated by Katsushika Hokusai, Kitagawa Utamaro, and Hosoda Eishi. With over seventy extant paintings, Shunman was the most prolific painter of the Kitao school. He died, aged 64, on the 20th day of the ninth month 1820.



**Above 1812** *The monkey Songokū from Journey to the West*. 13.7 x 21 cm (5.4 x 8.25 in.). Library of Congress.



**Left Late 1790s** *Snow on Mt. Koro*. Fan print. Library of Congress.

**Right 1780s** *Far right panel from the first edition of an untitled hexptych of women juxtaposed to the “Six Jewel Rivers” (mu tamagawa)*. Ōban. Publisher: Fushimiya Zenroku. Asian Art Museum, National Museums in Berlin. The complete hexptych is illustrated in Genshoku ukiyo-e dai hyakka jiten, vol. 7, no. 193, p. 72.







# Eishi 栄之

1756–1829

Family names: Fujiwara, Hosoda. Given names: Tokitomi, Yasaburō. Art names: Chōbun, Chōbunsai, Kaei, Dokuyū.

Eishi was born in 1756 into a high-ranking samurai family living from a generous stipend of 500 *koku* of rice. Eishi's family belonged to the Fujiwara clan and their records went back to the tenth century. He was 15 or 16 years old when his father, Hosoda Tokiyuki (1737–1772), died and Eishi became the head of the family. In 1781, he received a position in the palace of the shogun, presumably within the department of keeping coloring materials.

It is not clear when and under which circumstances Eishi started to study painting. Apparently he first studied painting under Kanō Eisen in Michinobu (1730–1790). Unusual amongst print artists, Eishi served the shogun Tokugawa Ieharu (1737–1786) who allegedly gave him his artist name Eishi. However, it seems more likely that Eishi received his name from his teacher Kanō Michinobu.

Presumably because of health issues, Eishi left his official position in 1784 but remained in the service of the shogun. He turned to print design and became the student

of a certain Torii Bunryūsai (second half eighteenth century) about whom nothing else is known. His earliest work is dated from 1785. In 1789, Eishi retired from the service to the shogun and passed the leadership of the family on to his adopted son Tokitoyo. The reason for the change might lie in the new anti-luxury laws that were imposed at that time, aiming also at *ukiyo-e*.

Initially influenced by Kiyonaga, he became a rival to Utamaro and established his own school. Eishi specialized in idealized portraits of beautiful women in an elegant and refined style. The beauty prints were mainly issued in series, usually by the publishers Nishimuraya Yohachi or Iwatoya Kisaburō. The figure on the far right of the next page illustrates the series “Beauties of the Yoshiwara as Six Floral Saints” (*Seirō bijin rokka sen*), one of well over thirty series produced by Nishimuraya. Most of the prints by Eishi are in the *ōban* format popular at that time, but there is also a small number of pillar prints.

During the short period when Eishi was active as a print designer, from 1785 until

1801, Eishi created also a few illustrations for books including some erotica. He then stopped designing prints and only did paintings for which he is considered as one of the best artists with an enormous output. In 1800, one of his paintings was added to the collection of the retired empress Go-Sakuramachi (1740–1813) which might be the reason why he stopped designing prints. Around the same time he received the honorary title *Jibukyō*, possibly also in relation to the success of his painting.

Eishi had a small number of students but he seemed not to have operated his own school or a large studio. Several of his students are only known by name and their prints or paintings are rare if not unknown today. Amongst his better known students are Eishō and Eiri.

Eishi died on the second day of the seventh month 1829, aged 73. He is buried at the Rengeji Temple and his posthumous Buddhist name is *Kōsetsuin Denkaishin* Eishi Nichizui Koji.







**Left** early 1790s *The courtesan Hanaōgi of the Ōgiya*. Hashira-e. Publisher: Nishimuraya Yohachi. Library of Congress. Brandt 1977, cat. I.224, and Pins 1982, fig. 855.

**Opposite** c.1792 *Eleven women and a young assistant writing poems*. Ōban triptych. Publisher: Nishimuraya Yohachi. Collection Peter Rieder. Brandt 1977, cat. I.123.

**Above** c.1794 *The courtesan Morokoshi of the Echizenya, from the series "Beauties of the Green Houses as Six Floral Saints" (Seirō bijin rokkasen)*. Ōban. Publisher: Nishimuraya Yohachi. Asian Art Museum, National Museums in Berlin. Brandt 1977, cat. I.169.



# Eishō 栄昌

Act. c. 1795–1801

Art names: Chōkōsai (c.1795–97), Shōeidō (c.1795–96).

Eishō is considered as the most important student of Eishi. Nothing is known about his life other than his oeuvre. Active from the mid 1790s, he was the most prolific amongst Eishi's students, showing a distinctive personal style. It can be assumed that Eishō was already in his twenties at the time when he produced his first prints because these early prints show no characteristics of a young artist in training.

Eishō specialized in beautiful women who he often portrayed in the large-head format. He designed at least twenty series

for fourteen publishers, the majority of them issued by Yamaguchiya Chūsuke who had found in Eishō his answer to successful large-head beauty series by Utamaro produced by the publishers Nishimuraya Yohachi and Tsutaya Jūzaburō. Together with Eiri and Eiu, fellow students of Eishi, Eishō contributed designs to the series “Contest of Beauties of the Pleasure Quarters” (*Kakuchū bijin kurabe*), published c.1795–97. Twenty-four different beauties are known and with twenty Eishō was the main contributor. For whatever reason, Eishō seems to have stopped

designing prints simultaneously with his teacher Eishi.

A few books with illustrations by Eishō appeared between 1798 and 1801, some of them with erotic content. Unlike his teacher Eishi, only a small number of paintings by Eishō survive. One of them, a handscroll, is inscribed to be after a picture that Eishi painted as an old man. This would suggest that Eishō was still somewhat active in the 1810s/20s during Eishi's later years.

**Right c.1795–96** “The courtesan Tsurunoo of the Tsuruya uchi Tsurunoo), from the series “Comparison of Beauties from the Green Houses” (*Seirō bijin awase*). Ōban. Publisher: Yamaguchiya Chūsuke. Library of Congress. Series listed in Brandt 1977, cat. A 38-40, but not this design.

**Far right c.1796–98** Two geisha with hobby-horses as *Niwaka Manzai*. Ōban. Publisher: Uemura Chō. National Museum of Ethnology, Leiden, The Netherlands. Brandt 1977, cat. A 101.

**Opposite c.1795–97** The courtesan Shinowara of the Asahimaruya, from the series “Contest of Beauties of the Pleasure Quarters” (*Kakuchū bijin kurabe*). Ōban. Publisher: Yamaguchiya Chūsuke. Collection Peter Rieder. Variation of Brandt 1977, cat. A 5.





郭中美人競  
朝日丸屋内篠原





# Hokusai 北斎

1760?–1849

Family name: Kawamura, Nakajima (adopted). Child name: Tokitarō. Given name: Tetsuzō. Art surnames: Katsukawa, Katsushika. Artist names: Shunrō, Sōri, Hokusai, Taitō, Iitsu, Manji. Art names: Gunbatei, Kakō, Tokimasa, Gakyōjin, Gakyō Rōjin et al.

Hokusai arguably the most famous Japanese artist. Born in 1760, he was initially trained as a carver of woodblocks and only at the age of eighteen began to learn how to design prints from Katsukawa Shunshō. It is said that he studied with Kanō Yūsen Hironobu (1778–1815), Tsutsumi Tōrin III (active c.1790s–1830s), Sumiyoshi Hiroyuki (1755–1811) and others. Hokusai frequently changed his art name, using more than thirty different names. His earliest work, signed Katsukawa Shunrō, is an actor print dating from 1778. During the period when he used the name Shunrō, he mostly designed prints in relation to the kabuki theater, but soon turned to landscapes and historical prints. In 1795, he took over the Tawaraya painting studio and changed his name to Sōri. He started to use the name Hokusai in 1797 and in 1805 the art surname

Katsushika. He continued to be active until his death in 1849, thus having the longest career of any Japanese print artist.

Over a period of more than seventy years, Hokusai created several thousand highly original prints, paintings, sketches, and book illustrations. He worked for over thirty different publishers—most importantly Iseya Rihei, Moriya Jihei, and Nishimuraya Yohachi. He became most famous for his Western-style prints and landscapes, a genre that he significantly influenced. Amongst his most renowned works are his series illustrating life along the Tōkaidō road that connected Edo (present-day Tokyo) with Kyoto, published from c. 1802 until 1810. Also celebrated were his series of sketch books, *Hokusai manga*, published in fifteen volumes from 1814 until 1878. Equally popular were his pictures of

Mount Fuji, especially the series “Thirty-six Views of Mount Fuji” (*Fugaku sanjūrokkei*) published from c.1829–33, and the book “One Hundred Views of Mount Fuji” (*Fugaku hyakkei*) published from 1834–35. Widely known is his picture of Mount Fuji Behind the Wave off Kanagawa (*Kanagawa oki, nami ura*), commonly referred to as “The Great Wave,” from the series “Thirty-six Views of Mount Fuji.”

Hokusai seemed to have been rather eccentric and moved houses over ninety times. He had several students; amongst the most talented were Hokkei and Hokuba (1771–1844). Hokusai died at the advanced age of 90 on the eighteenth day of the fourth month in 1849. His posthumous name is Nanshōin Kiyō Hokusai Shinji.







**Above C.1829–33.** “In the mountains of Tōtōmi Province” (*Tōtōmi sanchū*), from the series “Thirty-six Views of Mount Fuji” (*Fugaku sanjūrokkei*) Ōban. Publisher: Nishimuraya Yohachi Collection Peter Reider. Ref.: Nagata 1981, p. 229, vertical ōban no. 18.38

**Right C.1810.** “Shōno,” from a series known as “Tōkaidō published in the year Bunka 7 (1810)” (*Bunka schichinen ban Tōkaidō*) 11.4 x 11.8 cm (4.5 x 4.6 in.) Publisher: Tsuruya Kinsuke Library of Congress Ref.: Nagata 1981, p. 225, vertical koban no. 4.46

**Left c.1829–33** “Ejiri in Suruga Province” (*Sunshū Ejiri*), from the series “Thirty-six Views of Mount Fuji” (*Fugaku sanjūrokkei*) Ōban. Publisher: Nishimuraya Yohachi Library of Congress Nagata 1981, p. 229, vertical ōban no. 18.35







**Above c.1829–33** “Snowy morning at Koishikawa” (*Koishikawa yuki no ashita*), from the series “Thirty-six Views of Mount Fuji” (*Fugaku sanjūrokkei*). Ōban. Publisher: Nishimuraya Yohachi. Library of Congress. Nagata 1981, p. 229, vertical ōban no. 18.11.



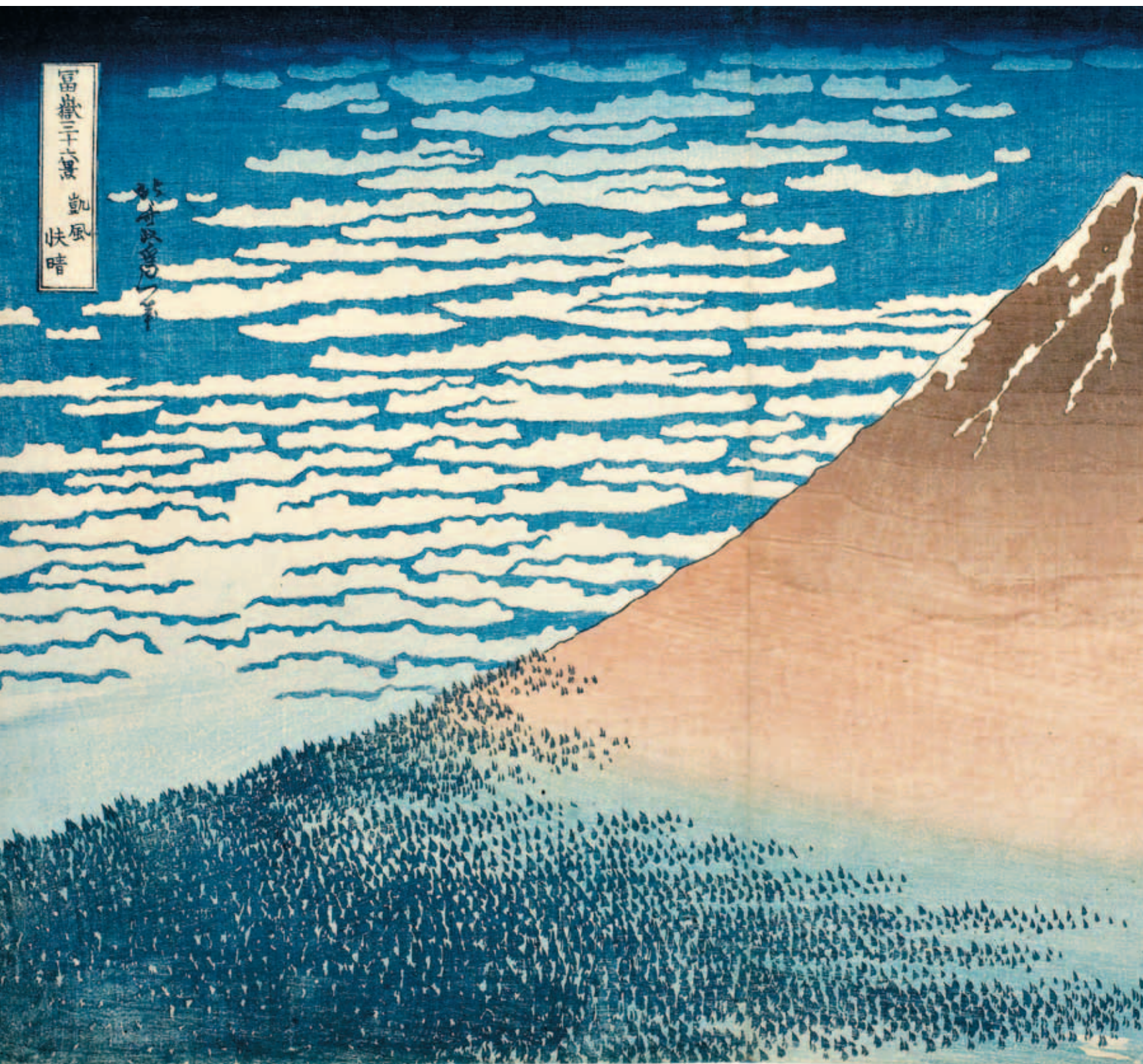
**Left c.1831** “Cat’s love” (*Neko no koi*), from an untitled series of caricatures with poems. Chūban. Publisher: Moriya Jihei. Collection Erich Gross, Switzerland. Nagata 1981, p. 227, chūban no. 24.3.

**Right c.1830** “Laughing demoness” (*Warai hannya*), from the series “One Hundred Ghost Stories” (*Hyaku monogatari*). Chūban. Publisher: Tsuruya Kiemon. Collection Peter Rieder. Nagata 1981, p. 227, chūban no. 25.1.









Above c.1830–33 "South wind, clear sky" (*Gaifū kaisei*), also known as "Red Fuji", from the series "Thirty-six Views of Mount Fuji" (*Fugaku sanjūrokkei*). Ōban. Publisher: Nishimuraya Yohachi. Honolulu Academy of Arts: Gift of James A. Michener, 1970 (15583). Nagata 1981, p. 229, vertical ōban no. 18.33.





Below 1800s "Returning Sails at Yabashi" (Yabashi no kihan), from the series "New Edition of the Eight Views of Ōmi" (Shinpan Ōmi hakkei). Chūban. Library of Congress. Nagata 1981, p. 227, chūban no. 15.2.





# Toyokuni 豊国

1769–1825

Family name: Kurahashi. Given names: Kumakichi, Kumaemon. Art surname: Utagawa. Art name: Ichiyōsai.

Born in 1769 in Shinmeimae Mishimachō of Edo's Shiba district as the son of a dollmaker, Toyokuni became the most important student of Toyoharu, the founder of the Utagawa school. The illustrations to the book "Sleeping and Waiting Fool" (*Abōha nete mate*) from 1786 seems to be his first known work whereas his earliest print is a portrait of the actor Segawa Kikunōjō III (1751–1810) in the female role Tsunaga dated to the ninth month 1789.

In the early 1790s, he followed his teacher Toyoharu by also designing a series of perspective prints. Toyokuni's early images of beautiful women, influenced by Kiyonaga, appear austere and are usually set in landscapes. In his later years, his beauties are much more accomplished. From time to time, Toyokuni also designed warrior prints.

The overwhelming majority of Toyokuni's works are related to the kabuki theatre. He became close friend with some of the important actors of his time and drew also actors behind the scenes and in private life offstage or memorial portraits once a popular actor passed away. The figure on the upper right from c.1811 depicts the actor Sawamura Sōjūrō IV (1784–1813) looking at a billboard. The publisher Izumiya Ichibei issued Toyokuni's innovative series "Likenesses of Actors on Stage" (*Yakusha butai no sugata-e*) from 1794 until 1796, through which he became famous. The novel, vivid sense of realism in these more than fifty portraits set the stage for the future development in actor portraiture. Especially in his large-head (*ōkubi-e*) and in his double bust portraits he emphasized the actors' individual features and created powerful expressions. From the late 1790s until the 1810s he preceded the market of actor prints that were now, like prints of beautiful women, issued in the popular large *ōban* format, contrary to the previously dominant narrow *hosoban* format. In the fifth month of 1804, he was one of the artists who were manacled for fifty days for illustrating the events and identifiable figures from the *Ehon Taikōki* (Illustrated Chronicles of the Regent) in his prints.

With over ninety print series and many hundreds of single sheet, unserialized prints, Toyokuni was one of the most prolific and sought-after print artists. In his almost thirty year long career he worked for over one hundred publishers and also produced a few paintings. He illustrated over 400 books (some with erotic content); only his student Kunisada surpassed this number. Most importantly is the drawing manual for leading actors of the time, "Quick Instructions in Actor Likenesses" (*Yakusha nigao haya geiko*), published in 1817. Toyokuni's success was the decisive factor to establish the Utagawa School as the most productive and influential school of the late Edo period and he firmly set its reputation as specialists in actor prints. Amongst his many students were Kunisada, Kunimasa, Kuniyasu, and Kuniyoshi.

Active until his final day, Toyokuni died at the age of 57 on the seventh day of the first month 1825. He received the posthumous Buddhist name Tokumyōin Jissaireigō Shinji and is buried at the Banshōin Kōunji. Immediately after Toyokuni passed away, two memorial portraits by Kunisada were issued.







**Left top c.1811** The actor Sawamura Sōjūrō IV looking at a billboard. Ōban. Publisher: Unidentified. Collection Arendie and Henk Herwig.

**Left bottom 1794** The actor Segawa Kikunōjō III ("Hamamuraya") as Katsuragi in the play *Keisei sanbon kara kasa*, Miyako Theater, VII/1794, from the series "Likenesses of Actors on Stage" (*Yakusha butai no sugata-e*). Ōban. Publisher: Izumiya Ichibei. Collection Peter Rieder.

**Above 1800** The actors Ichikawa Danjūrō VII as Terusada, Segawa Kikunōjō III as Unoha, Ichikawa Hakuen I as Ōtomo Yamanushi in the play *Oi shigeru nami no uneune*, Ichimura Theater, XI/1800. Ōban. Publisher: Nishimuraya Yohachi. Collection Peter Rieder.

**Right top 1813** The actor Ichikawa Danjūrō VII as Miura Ara Otokonosuke in the play *Shikisemono Soga no datezome*, Morita Theater, I/1813. Ōban. Collection Peter Rieder.

**Right bottom c.1795** Daruma as a woman. Ōban. Publisher: Harimaya Shinshichi. Asian Art Museum, National Museums in Berlin.











**Above** 1800s "A procession of flowers before Mount Fuji" (*Fujibitai hana no gyōretsū*). Ōban pentptych. Publisher: Yamamoto Kyūbei. Library of Congress.

**Left** early 1820s *The retainers of the Four Heavenly Kings—Minamoto no Yorimitsu Ason, Usui Aratarō Sadamitsu, Ichihara no Kidōmaru, Watanabe Genjitsuna*. Ōban diptych. Publisher: Moritaya Hanzō and Tsutaya Kichizō. Library of Congress.

**Right** Late 1790s "Act ten" (*Jū danme*), from the series "Treasury of Loyal Retainers" (*Chūshingura*). Ōban. Publisher: Nishimuraya Yohachi. Asian Art Museum, National Museums in Berlin.





# Shun'ei 春英

1762–1819

Family name: Isoda. Given name: Kyūjirō. Art surname: Katsukawa. Art name: Kyūtokusai.

Born in 1762, Shun'ei was a student of Katsukawa Shunshō from whom he inherited the leadership of the Katsukawa school around 1800. Shun'ei followed his teacher and also specialized in actor prints. His earliest work dates from 1778 but the majority of his oeuvre dates from the late 1780s to the late 1790s. He designed only a few series but being the leading Katsukawa artist in the 1790s, his individual actor prints may have had some influence on Sharaku and Toyokuni. He illustrated the seven volume kabuki encyclopedia "Illustrated Guide to the Theatre" (*Shibai kinmō zue*). Shun'ei worked for over 20 publishers, foremost Nishimuraya Yohachi. Quite a number of Shun'ei's actor prints are striking *ōkubi-e* ("large-head pictures") that he created as early as 1791. In the fifth month of 1804, he was one of the artists who were manacled for fifty days for illustrating the events and identifiable figures from the *Ehon Taikōki* (Illustrated Chronicles of the Regent) in his prints.

Apart from actor prints he is also known for his prints of sumo wrestlers and heroic warriors. Shun'ei illustrated around fifty books that were published between 1782 and 1808. Furthermore, about a dozen paintings are known by him, some of erotic nature.

Shun'ei died on the 26th day of the 10th month 1819, aged 58. Amongst his most important students were Shuntei and Shunsen.



**Left 1791** The actors Ichikawa Ebizō as Shibuya Kon'ōmaru (*Shibaraku*) and Segawa Kikunojō III as Onaka (*Uke*) in the play *Kinmenuki Genke no kakutsuba*, Ichimura Theater, XI/1791. [Name-taking performance of Danjūrō V to Ebizō]. Ōban. Unidentified publisher (Chū). Asian Art Museum, National Museums in Berlin.



**Above 1795** The actor Bandō Hikosaburō III as Ōboshi Yuranosuke, from an untitled actor series from the play *Kanadehon Chūshingura*, Miyako Theater, IV/1795. Ōban. Publisher: Iwatoya Kisaburō. Collection Peter Rieder.





**Left top 1794** *The sumo boy Daidōzan Bungorō, age 7.* Ōban. Publisher: Harimaya Shinshichi. Asian Art Museum, National Museums in Berlin.

**Left bottom early 1800s** *Kazusa Shichibei Kagekiyo.* Ōban. National Museum of Ethnology, Leiden, The Netherlands.

**Above 1791** *The actor Ichikawa Ebizō as Yahei Hyōe Munekiyo in the play Kinmenuki Genke no kakutsuba, Ichimura Theater, XI/1791.* Ōban. Publisher: Uemura Yohei. Collection Peter Rieder.



# Shuntei 春亭

1770–1824

Family name: Yamaguchi. Given name: Chōjūrō. Art surname: Katsukawa. Art names: Gibokuan, Shōkōsai, Shōkyūko, Suihō Itsujin.

Katsukawa Shuntei lived in Kanda Izumichō and he was a student of Katsukawa Shun'ei. His exact dates are not clear as some sources say that he passed away in 1820, while others say in 1824. Giving the fact that in 1821 and 1822 books were published with his illustrations, 1824 seems to be more likely.

His earliest extant works are actor prints from 1797/98 but actor prints did not ultimately become his strongpoint. Shuntei designed beauties, sumo wrestlers, and other genres, especially warrior prints. He eventually became the forerunner for a new style of warrior print: illustrating entire battle scenes across all three sheets of an *ōban*-size triptych, a style which influenced future artists like Kuniyoshi.

In the fifth month of 1804, he was one of the artists who were manacled for fifty days for illustrating the events and identifiable figures from the *Ehon Taikōki* (Illustrated Chronicles of the Regent) in his prints. In the mid 1800s, Shuntei experimented with Western-style landscapes. He illustrated numerous books, produced some paintings, and also designed *surimono*.



**Right top** 1820 *New Year's celebration*. Shikishiban. Library of Congress.

**Right bottom** early 1820s *Parody of the God Ebisu, from the series "Seven Gods of Good Fortune" (Shichifukujin) for the Hanagasaren poetry club*. Shikishiban. Collection Erich Gross, Switzerland.

**Opposite** c.1797/98 *The actors Segawa Kikunojō III and Ichikawa Yazoō III in unidentified roles*. Ōban. Publisher: Enomotoya Kichibei. Asian Art Museum, National Museums in Berlin.





市川八百花











**Left 1810s** *"Battle at the Nyoirin Hall in Washū" (Washū nyoirindō kassen).* Ōban triptych. Publisher: Otaya Sakichi. Library of Congress. Iwakiri 1996, no. 5.22.

**Bottom left c.1813** *The warrior Chinzei Hachirō Tametomo fights after the Battle of Ishiyama.* Ōban diptych. Publisher: Otaya Sakichi. Library of Congress. Iwakiri 1996, fig. 51, no. 6.5.

**Bottom right c.1819-22** *The warrior Fujiwara Hidesato (right) protecting the Dragonking's daughter (center), battling the giant centipede with Fujiwara Sukune (left).* Ōban triptych. Publisher: Yamamotoya Heikichi. Library of Congress. Iwakiri 1996, fig. 48, no. 5.27.





# Sharaku 写楽

Act. 1794–1795

Art name: Tōshūsai.

No biographical information on Sharaku is available, leaving him as the most enigmatic and nebulous of all print artists. Known only through his oeuvre, various theories have been expressed that identify him as another artist, using the name “Tōshūsai Sharaku” as an artistic name for a short period. This name, indeed, appears only for a very short period of time, from the fifth month of 1794 until the first month of 1795. In this period, he created 145 prints, all published by Tsutaya Jūzaburō. The designs can be divided into four periods; the first encompasses dazzling *ōkubi-e* (large-head pictures) portraits in *ōban* format, all related to plays staged in the fifth month of 1794. For these prints expensive printing techniques and material such as mica for shiny backgrounds were used. The second period covers full-length portraits in the large *ōban* format or the narrow *hosoban* format, all dated with the seventh month of 1794. A drop of quality is seen in the third and fourth period. *Hosoban* and *aiban* format prints for the eleventh month of 1794 are considered as third period, and the *hosoban* prints from the first month of 1795 are considered as fourth period.

A number of reasons might have occurred to cause the sudden disappearance of Sharaku, e.g. that his prints stopped selling, that he lost the cooperation of the kabuki actors, or that his publisher Tsutaya abandoned him. Various theories exist about who Sharaku was but none are convincing. It is only fifty years after his appearance that in the *Zōhō ukiyo-e ruikō* (Enlarged Ukiyo-e Miscellany) from 1844 for the first time the name Saitō Jūrobei as Sharaku's common name is mentioned and the address Kyōbashi Hatchōbori is given.



**Right 1794** The actor Matsumoto Yonesaburō I as the waitress Otsuyu in the play *Yomo no nishiki kokyō no tabiji*, Kiri Theater, VIII/1794. Hosoban nishiki-e. Publisher: Tsutaya Jūzaburō. Asian Art Museum, National Museums in Berlin. Narazaki 1979, no. 62, and Asano 2002, no. 52.



**Opposite 1794** The actor Matsumoto Yonesaburō I as Kewaizaka no Shōshō (in reality Shinobu) in the play *Katakiuchi noriai banashi*, Kiri Theater, V/1794. Ōban. Publisher: Tsutaya Jūzaburō. Asian Art Museum, National Museums in Berlin. Narazaki 1979, no. 12, and Asano 2002, no. 15.

**Right 1794** The actor Iwai Hanshirō IV as Ohan of the Shinanoya in the play *Katsuragawa tsuki no omoide*, Kawarazaki Theater, VII/1794. Hosoban nishiki-e. Publisher: Tsutaya Jūzaburō. Asian Art Museum, National Museums in Berlin. Narazaki 1979, no. 52, and Asano 2002, no. 61.



**Left 1794** The actor Ichikawa Ebizō as Takemura Sadanoshin in the play *Koinyōbō somewake tazuna*, Kawarazaki Theater, V/1794. Ōban. Publisher: Tsutaya Jūzaburō. Library of Congress. Narazaki 1979, no. 25, and Asano 2002, no. 25.







# Kunimasa 国政

**1773–1810**

Family name: Satō. Given name: Jinsuke. Art surname: Utagawa. Art name: Ichijūsai.

Born in 1773, Kunimasa was from Aizu in Ōshū, Province Mutsu. After coming to Edo he initially worked for a dye factory but because of his interest in the kabuki theater he joined Toyokuni and may have been his earliest student.

Of the small oeuvre of approximately 125 prints that Kunimasa left, the earliest seemed to have appeared rather late, in 1795, when he was already 22 years old. He predominantly designed single sheet, unserialized prints of actors and beautiful women but reached fame with his outstanding, expressive *okubi-e* (large-head pictures) actor portraits. In 1796, he designed two such series, one for the publisher Uemura Yohei, the other for Tamariya Zenbei. These portraits are in line with other such designs from around the same time by Tōshūsai Sharaku and his teacher Toyokuni. Having established himself as a designer of actor prints, Kunimasa was also commissioned to design half- and full-length portraits.

He illustrated less than ten books, the first being “Travellers Well-versed in the Pleasure Quarters” (*Kakutsū yūshi*) from 1797. Amongst his last works is an untitled series of *hosoban* (narrow format) related to the performance of the play “Japanese Syllabary Copybook on the Treasury of Loyal Retainers” (Kanadehon Chūshingura), published in 1806, and the series “Imaginary Actors from Jōruri Plays” (*Mitate yakusha jōruri kyōgen*), published in 1808.

According to Eisen’s “Miscellany of the Old Man with No Name” (*Mumeiō zuibitsu*) from 1833, commonly known as “Supplement to Ukiyo-e Miscellany” (*Zoku ukiyo-e ruikō*), at some point Kunimasa stopped designing prints and turned to carving masks of kabuki actors.

On the thirtieth day of the eleventh month 1810, Kunimasa died at the young age of 38.



**Above 1798** The actor Ichikawa Danjūrō VI presumably as Nanakusa Shirō in the play *Irifune Shinoda no deki aki*, Nakamura Theater, VIII/1798. (Left sheet of a diptych). Ōban. Publisher: Unidentified. Collection Peter Rieder. Keyes 1981, no. 65.



**Left 1795** The actor Ichikawa Yazoō III as Gotobei (in reality Kamada Jirō) in the play *Kaeribana yuki mo Yoshitsune*, Miyako Theater, XI/1795. Ōban. Publisher: Uemura Yohei. Library of Congress. Keyes 1981, no. 2.

**Right c.1796** A beauty warming herself at a heater, playing with a cat. Ōban. Publisher: Uemura Yohei. Asian Art Museum, National Museums in Berlin. Keyes 1981, no. 15.









# Toyohiro 豊広

1773–1828

Family name: Okajima. Given name: Tōjirō. Art surname: Utagawa. Art name: Ichiryūsai.

In about 1782, Toyohiro became a student of Toyoharu, founder of the Utagawa school. He was not as successful as his fellow student Toyokuni who came to dominate the market for actor prints. Toyohiro, conversely, concentrated on beautiful women and landscapes, laying the foundation for his own student Hiroshige whose success in designing landscape prints would outreach him.

Calendar prints from 1788, when he was fifteen years old, are his earliest known work. His success was limited and he was commissioned for only a few series. In the 1790s, he designed two series for the publisher Yamadaya Sanshirō, “Twelve Months by Two Artists, Toyokuni and Toyohiro” (*Toyokuni Toyohiro ryōga jūnikō*), a joint series together with Toyokuni, and “Flower Arrangements by Various Modern Schools” (*Tōsei shoryū ikebana no zu*). Toyohiro also designed several beauty prints in different formats like *hashira-e*, “pillar prints” for the publisher Takasu Sōshichi. By the early 1800s, Toyohiro turned towards landscapes and first designed an untitled series related to the “Six Jewel Rivers” (*mu tamagawa*). All prints in this series follow the same pattern; above is a distant

landscape which is separated by a cloud band from one or more persons in the scenic setting in the foreground, enjoying the sight of a “Jewel River.”

In the following years, Toyohiro continued with landscapes and seems to have been the first who designed landscape pictures of the Tōkaidō road, the coastal highway that connected Edo (present day Tokyo) with Kyoto in the south. The rare “Tōkaidō” titled series—dated from the 1800s—that Toyohiro did for one of the major publishers, Izumiya Ichibei, is the forerunner of the Tōkaidō landscape series that Toyohiro’s student Hiroshige would design in the early 1830s.

Toyohiro’s prime area of activity was illustrating books, ultimately over 150 different titles. His first book was “Cheap Bargain of Guaranteed Light Literature” (*On ukeai kesaku yasū-uri*) in 1791 and his last may date to 1827. He also produced a small number of fine paintings, predominantly paintings of beautiful women. Toyohiro seems to have collaborated with only eleven different publishers.

Toyohiro’s studio was small and he had only a few students. Apart from the above mentioned Hiroshige, none of them reached great fame.







**Opposite c.1800s** *A comic dialogue.* Hashira-e. *Publisher:* Takasu Sōshichi. Library of Congress. Unlisted in Pins 1982.

**Left 1800s** «Yoshiwara», from the series “*Tōkaidō*”. Chūban. *Publisher:* Izumiya Ichibei. Library of Congress.

**Above early 1800s** *Kōya Jewel River, from an untitled series on the “Six Jewel Rivers” (mu tamagawa).* Ōban. Asian Art Museum, National Museums in Berlin.

**Right top early 1800s** *Two pilgrims.* Chūban. Asian Art Museum, National Museums in Berlin.

**Right middle early 1800s** *Beauty watching a sparrow, from an untitled series of women at leisure.* Chūban. *Publisher:* Takasu Sōshichi. Asian Art Museum, National Museums in Berlin.

**Right bottom c.1800s** *Narcissus, from the series “Flower Arrangements by Various Modern Schools” (Tōsei shoryū ikebana no zu).* Ōban. *Publisher:* Yamadaya Sanshirō. Asian Art Museum, National Museums in Berlin.







## Tsukimaro 月磨

Act. c. **1794–1836**

Family name: Ogawa. Given name: Sensuke. Art surname: Kitagawa. Artist names: Kikumaro (until 1802); Kikumaro (two characters for Kiku; 1802–04); Tsukimaro (1804–c.1820); Kansetsu (from c.1820). Art names: Bokutei, Yūsai.

The facts about Tsukimaro's life are scarce. During the 1800s, he lived in Kodenmachō Sanchōme, where he worked as a watchman. Presumably in the 1810s or 1820s he moved to Bakurochō. It is not clear when he started his apprenticeship with Utamaro but Tsukimaro first designed prints of beautiful women and illustrated books under the artist name Kikumaro. Until 1802 he used the character for “kiku” (chrysanthemum) in his name but then he changed it to two characters reading “joy eternal.” In the third month of 1804, he changed his name to Tsukimaro. He continued to design prints until around 1820 when he changed his name again, this time to Kansetsu. From now on he concentrated on scrollpaintings of beautiful

women in a style influenced by the Maruyama-Shijō School. In 1836, appeared his last dated work, an illustration for a *kyōka* anthology.

Tsukimaro was among the more successful students of Utamaro. In the late 1790s, he predominantly designed his beauties in the popular large *ōban* format, but did also pillar prints as well as prints in the smaller *aiban* format. We know of around one dozen series that he designed, one of them being an untitled small format series of flowers from c.1802–04. In the fifth month of 1804, he was one of the artists who were manacled for fifty days for illustrating the events and identifiable figures from the *Ehon Taikōki* (Illustrated Chronicles of the Regent) in his prints.



**Left c.1799–1801** “*The courtesans Komurasaki and Wakamurasaki of the Tamaya*”. Hashira-e. Publisher: Iwatoya Kisaburō. Library of Congress. Pins 1982, fig. 827.

**Above c.1802–04** *Wisteria in a boat-shaped flower container*. Chūban. Library of Congress.

**Right c.1802–04** *A brief view of the Ebiya in Ōji (Ryakuga Ōji Ebiya no zu)*. [Third panel of a hexptych]. Ōban. Publisher: Maruya Bun'emon. Library of Congress.

**Opposite early 1800s** *Village wife (Machiya no nyōbō)*. Aiban. Publisher: Murataya Jirōbei. Library of Congress.









# Hokkei 北溪

1780–1850

Family names: Iwakubo. Art surname: Totoya. Given name: Tatsuyuki, Hatsugorō, Kin'emon. Art names: Aoigaoka, Kyōsai.

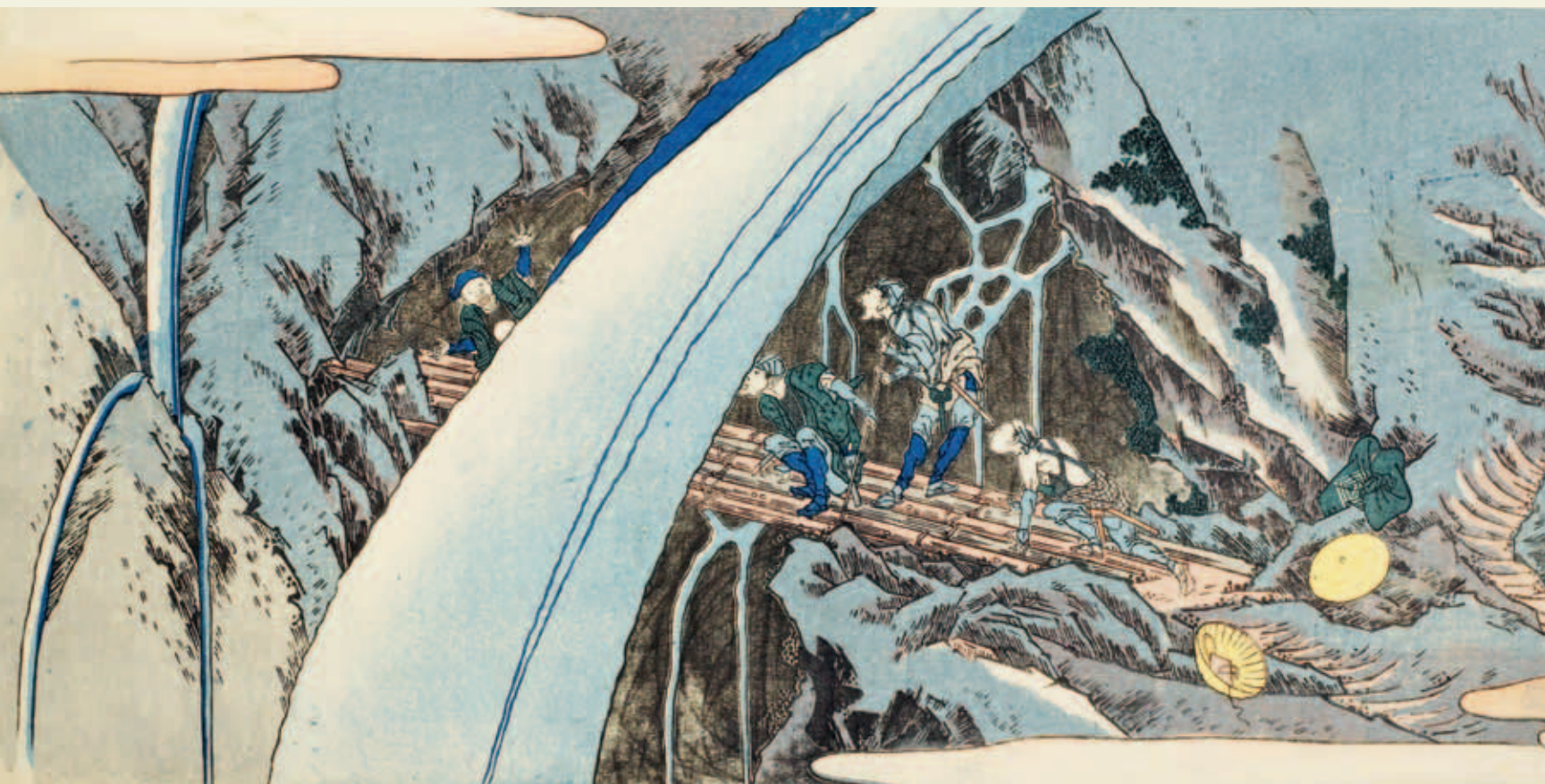
Hokkei, born in 1780, was a fishmonger before he studied painting under Kanō Yōsen'in Masanobu (1753–1808), head of the Kobikichō branch of the Kanō school. He lived in Akasaka and later became a student of Hokusai. With over 800 *surimono*, Hokkei was most prolific and one of the first of Hokusai's students. Since around 1810 he was a major designer of *surimono*. With close to one hundred titles he was also very active as an illustrator of *kyōka* anthologies and other books, some of them with erotic content. His earliest book illustrations appeared in 1799, the last in 1848. Hokkei designed only a very small number of commercial prints like the series “Famous Places from Various Provinces” (*Shokoku meisbo*), published around 1834–35. Amongst his most famous works are “Hokkei's Sketches” (*Hokkei manga*), inspired by his master's *Hokusai manga*.

He passed away on the ninth day of the fourth month 1850, age 70, and is buried in the Ryūhōji in Aoyama.

**Below c.1834–35** “Waterfall-seen-from-behind at Nikkō Mountain in Shimotsuke province” (*Shimotsuke Nikkōzan Urami-ga-taki*), from the series “Famous Sights in the Provinces” (*Shokoku meisbo*).

Ōtanzaku. Publisher: Nishimuraya Yohachi. Honolulu Academy of Arts: Gift of James A. Michener, 1991 (22001).

**Right c.1821** “Mō Hō” (*Chin. Mao Bao*) riding a huge turtle, from the series “Mōgyū” (*Mōgyū*). Shikishiban. Collection Peter Rieder.





Right 1832 "Ryū Hō (Chin. Liu Bang) killing the white serpent" (Ryūhō kiri shirohebi). Shikishiban. Collection Peter Rieder.



Above mid-1820s A fisherman finds the feather-mantle of a celestial being in a pine tree. Shikishiban. Collection Erich Gross, Switzerland.



Right late 1820s Woman looking at a blossoming tree, made for the Gogawa poetry club. Shikishiban. Collection Peter Rieder.







# Eizan 英山

1787–1867

Family name: Kikugawa. Given name: Toshinobu, Mangorō. Art name: Chōkyūsai.

Eizan, born in 1787, was the son of the Kanō painter Kikugawa Eiji (late eighteenth century). He lived in Ichigaya, later in Yotsuya and then in Kōjimachi and first studied with his father, a minor Kanō school painter. Later he became a student of the Shijō artist Suzuki Nanrei (1775–1844) and the print designer Totoya Hokkei (1780–1850), himself a student of Hokusai. His earliest designs, dating from c.1806/07, are believed to be fan prints of actors. Later in his life he also designed several fan prints.

Eizan was strongly influenced by Utamaro and Hokusai. Utamaro's impact is especially seen in his designs of beautiful women, created between the late 1800s and 1829. He was a prolific designer of beauty prints during this period, predominantly issued in series like the "Eight Views of Green House Activities" (*Seirō gyōji hakkei*), published in the late 1810s. He also produced numerous erotica and a few actor prints. Eizan designed prints for over thirty publishers, especially Izumiya Ichibei, Mikawayama Seiemon, and Sanoya Kihei. From 1810 until 1822 he illustrated several books.

Eizan established his own school and had a small number of students, none of them very successful. Around 1830, at only 43 years of age, he abruptly stopped designing prints. However, he continued to produce paintings until old age, evidenced by a six-fold screen dated to 1863 when he was 77.

Eizan died, aged 81, on the sixteenth day of sixth month 1867 and was buried at the Jōdōji.

**Left top early 1820s** *New Year's, from the series "Comparison of elegant beauties with the five seasonal festivals" (Fūryū gosekku bijin awase)*. Ōban. Library of Congress.

**Left middle 1807** *Two beauties, from the series "Modern style cloth-dye" (Tōsei zoku isen)*. Ōban. Asian Art Museum, National Museums in Berlin. Amongst Eizan's earliest designs.

**Left bottom late 1810s** *"Night rain at ten o'clock" (Hikeyotsu no yoru no ame), from the series "Eight Views of Green House Activities" (Seirō gyōji hakkei)*. Ōban. Publisher: Kawaguchiya Uhei. Library of Congress.

**Opposite 1820s** *"Kayoi Komachi", from the series "Elegant Seven Komachi" (Fūryū nana Komachi)*. Ōban. Publisher: Izumiya Ichibei. Collection Peter Rieder.

**Below late 1810s** *Yamauba bathing Kintarō*. Fan print. Publisher: Iseya Sōemon. Collection Peter Rieder.







通小町

菊川 黄山 筆

色月へふりけりけり世の中乃  
人忠心を花とて利を利

徳川 家



## Toyokuni II 二代豊国

1777–1835

Given name: Genzō. Art surname: Utagawa. Artist names: Toyoshige, Toyokuni (II; from 1825). Art names: Ichiryūsai (in 1824), Gosotei (in 1829).

The biographical information on Toyokuni II is scarce and doubtful. It is believed that he was born in 1777 and apparently entered Toyokuni's studio in 1818 at the very late age of 41. Toyokuni II's earliest known design is a fan print from 1823, followed in 1824 by a number of actor prints. Until the third month of 1825 all his designs are signed Toyoshige, some from 1824 bear also the art name Ichiryūsai. All in all from the Toyoshige period just 32 prints are known.

Even though he was only a minor artist who was just eight years younger than Toyokuni himself, he was adopted by Toyokuni shortly before he died on the seventh day of the first month 1825. Actor prints relating to kabuki performances in the first and third month of 1825 bear the signature “drawn by Toyoshige, Toyokuni's son” (*Toyokuni sui Toyoshige ga*). He is sometimes erroneously described as Toyokuni's son-in-law, but Toyokuni's only daughter Okin married, in 1826, a certain Watanabe Ihei. After Toyokuni passed away, the name “Toyokuni” was passed onto the rather obscure Toyoshige. Since the fifth month 1825 he used the name “Toyokuni,” initially signing his designs “drawn by Toyokuni II” (*nidaime Toyokuni ga*). To differentiate him from Toyokuni, Toyokuni II was called “Hongō Toyokuni” as he lived in Harukichō of Edo's Hongō district.

Very little is known about Toyoshige and many questions remain. As his first print is from 1823 when he was 46 years old, what profession did he follow before? Are Toyoshige and Toyokuni's disciple Kunishige, of whom only one illustrated book from 1817 is known, the same person? Why did Toyokuni adopt him? Did Toyokuni's family pass the name Toyokuni onto him or did he “take” it, as Toyokuni's granddaughter Ume claimed in an interview from the 1910s.

Toyokuni II worked for over twenty publishers, mainly designing unserialized actor prints and a few series of beautiful women like “Five Modern Beauties” (*Tōsei gonin bijo*). Most famous is his landscape series “Eight Beautiful Views” (*Meishō hakkei*). With only about twenty-four series comprising less than 200 compositions, his output is very small compared to his teacher Toyokuni and fellow students like Kunisada and Kuniyoshi. Toyokuni II also produced a few paintings and illustrated around twenty books, the earliest dating from 1825.

Toyokuni II continued to design prints until his death in 1835, amongst them also a number of *surimono*, small, high-quality, privately commissioned prints with poems mainly for New Year's greetings.







**Opposite bottom c.1834** *The actor Iwai Hanshirō VI as Oseki*. Ōban. Publisher: Yamaguchiya Tōbei. Asian Art Museum, National Museums in Berlin. Shichinohe 1930, no. 73.

**Left c.1831** *Sumo match between Daikoku and Fukurokuju, two of the seven Gods of Good Fortune*. 18.8 x 12.8 cm (7.4 x 5 in.). Library of Congress.

**Opposite top early 1830s** *Beauty holding a pipe, from the series "Five Modern Beauties" (Tōsei gonin bijo)*. Ōban. Publisher: Maruya Seijirō. Library of Congress.

**Above 1831** *The actor Iwai Shijaku standing next to a stream in a hilly landscape*. Shikishiban. Library of Congress.



# Kunisada 国貞

## 1786–1865

Family name: Tsunoda. Given name: Shōzō. Art surname: Utagawa. Artist names: Kunisada (until 1843), Hanabusa Ittai (1820s–58), Toyokuni (III; from 1844). Art names: Gototei (1809–42, c.1845), Ichiyūsai (1811–17), Gepparō (1813), Kinraisha (1813–c.1817), Oukamuse (c.1821–22); Kōchōrō (1824–61), Tōjuen (1827–30), Matahei (*shunga*; 1830s), Ichiyōsai (1844–61), Hokubaiko (c.1845), Kokuteisha (1847–51), Fuchōan (c.1853–58), Hinashi (1858–59).

Kunisada was the leading print artist of the late Edo period, heading the Utagawa school for almost forty years. Without doubt he was the most prolific and successful print artist of all time. Kunisada was born in 1786 in Edo's Honjō district. Kunisada's family was shareholder of a ferry service, which provided him with a lasting and well-ordered income. Presumably in 1801, at the age of 15 or 16, Kunisada became a student of Toyokuni, who bestowed upon him an artist name, following the tradition starting with the second character of Toyokuni's name, "kuni." The earliest known work by Kunisada is the series "Twelve Hours of the Courtesans" (*Keisei jūnitoki*), reliably dateable to the third month of 1807. After this beauty print, a triptych of beauties as well as book illustrations followed before Kunisada started in 1808 to create what made him so successful, actor prints.

Kunisada's career jump started with book illustrations. In 1808, Kunisada received commissions for 14 books while Toyokuni himself did 19, and Hokusai, for example, 16. Already in 1809, Kunisada overtook his teacher and illustrated 14 books, one more than Toyokuni (Hokusai three and Kunimitsu three). In the 1810s, Kunisada was commissioned to design more than fifty series of beauties and actors, several of them close-up portraits. He also designed a few warrior prints. He founded his own studio and book illustrations signed by his students appear starting in 1814.

By 1819, Kunisada's popularity long outstripped that of his teacher Toyokuni and his skills were much sought-after. When Toyokuni passed away in 1825, only Kunisada designed memorial portraits of his teacher. In the same year, Kunisada produced his first of almost sixty erotic books.

In the second half of the 1820s, Kunisada began to take lessons with the painter Hanabusa Ikkei (1749–1844), a fourth generation successor to the great genre painter Hanabusa Itchō (1652–1724). At this time, hundreds of individual actor portraits from kabuki performances came out, as well as over 110 series, the vast majority of these of beauties. Kunisada also made the illustrations to more than 100 books, among them is the book "A Country Genji by a Fake Murasaki" (*Nise Murasaki inaka Genji*; 1829–42) that was an overwhelming success and would lead to a new genre of Japanese woodblock prints, the so-called *Genji-e*.

In the 1830s, Kunisada started to integrate landscape views in designs of beauties and actors, but he only rarely designed pure landscapes or flower and bird pictures. Actor prints continued to be his prime area and he still produced many book illustrations as well. Between 1842 and 1843, the shogunate passed the Tenpō reforms (*Tenpō no kaikaku*), new anti-luxury laws that included severe restrictions for designers and craftsmen. Along with these laws, the production of the highly popular "A Country Genji by a Fake Murasaki" was stopped and Kunisada like all other designers, turned away from actor prints and concentrated on pictures of anonymous women. After a short period, he gradually returned to kabuki themes by depicting legends that had found their way into kabuki.

In 1844, when he was 58 years old, Kunisada was awarded the name "Toyokuni." He did not accept the previous Toyokuni II as legitimate of this name and signed his own works "Toyokuni II"; however, today he is regarded as Toyokuni III. During his lifetime he was commonly addressed as "Yanagishima Toyokuni" according to the area where he lived. Some prints that bear his Toyokuni signature and a censor seal prior to 1844 created confusion in the past about when Kunisada actually used the name Toyokuni. The fact is that he never used it before 1844 but such prints are either reissues of prints originally published during the Kunisada-period and the Kunisada signature was replaced and updated with Toyokuni, or these prints are designs that were previously approved by the censors, but for whatever reason, not immediately published and printed years later and again the signature was updated.

In the late 1840s, the censorship regulations were liberalized and an immeasurable boom of actor prints began. Kunisada now stopped illustrating books and with almost one thousand compositions, many of them half-length portraits, 1852 turned out to be his most productive year. Kunisada dominated the market of actor prints in the 1850s and early 1860s. High quality printing with the use of various advanced techniques is significant for his later prints, as is the more complex design.

Over the years, Kunisada operated the largest studio of any print artist and had several dozen students, like Kunichika, Kunisada II, Sadahide, or Kunihiisa II. The overwhelming majority of his prints are in the *ōban* format, but he also designed fan prints, *surimono*, and created over sixty paintings.

Kunisada passed away on the fifteenth day of the twelfth month 1864, which is equivalent to January 12, 1865. Unlike other print artists, four memorial portraits were issued, each one by a different publisher. Kunisada's posthumous Buddhist name is Hōkokuin Teishōgasen Shinji. He was buried at the Banshōin Kōunji, like Toyokuni before and Kunisada II after him.





**Left top 1833** The actor Nakamura Shikan II in three roles, as Shu Shōki, blind beggar, young girl, in the play *Kyōkokonoe yayoi no hanamichi*, Nakamura Theater, III/1833. Ōban. Publisher: Yamaguchiya Tōbei. Collection Arendie and Henk Herwig.

**Left middle 1816** The actor Bandō Mitsugorō III as Kakogawa Honzō in the play *Kanadehon Chūshingura*, Nakamura, VII/1816, from an untitled *Chūshingura* series. Ōban. Publisher: Iwatoya Kisaburō. Collection Peter Rieder.

**Left bottom c.1822** "The Manpachi in *Ryōgoku*", from the series "A Collection of Restaurants Renown in These Days" (*Tōji kōmei kaiseki zukushi*). Ōban. Publisher: Yamaguchiya Tōbei. Asian Art Museum, National Museums in Berlin.

**Above 1820** The actor Ichikawa Danjūrō VII as Satō Masakiyo (aka Katō Kiyomasa) and an unidentified actor in relation to the play *Yakko Edo no hanayari*, Kawarazaki Theater, XI/1819. Shikishiban. Collection Arendie and Henk Herwig.









1851 "Genji clouds at Kuramagadake" (*Genji kumo Kuramagadake*), Ōban triptych.  
 Publisher: Jōshūya Kinzō. Asian Art Museum,  
 National Museums in Berlin.









**Left 1830s** "Picture of Minamoto no Yoshitsune's departure for the front" (Minamoto no Kurō Hangan Yoshitsune shutsujin no zu). Ōban triptych. Publisher: Yamamotoya Heikichi. Asian Art Museum, National Museums in Berlin.

**Below late 1810s** Hakamadare Yasusuke (right) and Hirai Hōshō (left). Ōban diptych. Publisher: Iseya Rihei. Collection Arendie and Henk Herwig.

**Opposite bottom left c.1811** "Act eight" (Hachi danme), from the series "Perspective images of the Treasury of Loyal Retainers" (Uki-e Chūshingura). Ōban. Publisher: Iwatoya Kisaburō. Asian Art Museum, National Museums in Berlin.











**Left top 1850** The actor Ichimura Uzaemon XII as Izutsu Onnanosuke in the play *Kôshoku shimada monogatari*, Ichimura Theater, III/1850. Fan print. Publisher: Ibaya Senzaburô. Collection Arendie and Henk Herwig.

**Far left Kunisada II. 1865** Memorial portrait of Kunisada. Ōban. Publisher: Iseya Kanekichi. Japan Ukiyo-e Museum, Matsumoto.

**Near left 1860** The actor Nakamura Fukusuke I as Ōhara Takematsu in the play *Kinpeibai Soga no tamamono*, Nakamura Theater, I/1860. Ōban. Publisher: Ebisuya Shôshichi. Collection Arendie and Henk Herwig.



**Top left 1852** The actor Ichikawa Ebizô V as Ōtomo no Kuronushi, from the series „The Allusions to a Five Elements Collection“ (*nazora-e gogyô zukushi no uchi*). Ōban. Publisher: Ebisuya Shôshichi. Collection Arendie and Henk Herwig.

**Top middle Kunisada and Gengyo. 1862** The actor Nakamura Shikan IV as Nangô Rikimaru, from an untitled series of actors with a poem slip. Ōban. Publisher: Kagiya Shôbei. Collection of the author.

**Top right 1864** The sumo wrestler Jinmaku Kyûgorô. Ōban. Publisher: Wakasaya Yoichi. Asian Art Museum, National Museums in Berlin.





# Kuniyasu 国安

1794–1832

Given name: Yasugorō. Art surname: Utagawa. Art name: Ippōsai.

Born in 1794, little is known about Kuniyasu's life. He lived in Daimondōri Muramatsuchō in the Nihonbashi district and later moved to Ōgibashi in the Honjō district. He became a student of Utagawa Toyokuni and his first work seems to be illustrations in the 1808 book *Hanashi no momochidori*. Around 1811, for unknown reasons, he started to use the name Nishikawa Yasunobu, but soon abandoned it again.

Kuniyasu designed a few hundred prints, amongst them mostly series of beautiful women in the same style as his fellow student Kunisada or like Eisen. Working for over twenty different publishers, he designed numerous unserialized actor prints. He was also active as an illustrator of books, producing almost one hundred titles.

In the seventh month 1832, Kuniyasu died at the young age of 39. Many books with his illustrations were issued in this year and also some in the following year, suggesting that he was a popular illustrator at the time of his death and passed away suddenly.





**Left 1831** *The wrestler Oitekaze Kitarō, formerly Kuroyanagi from Hirado.* Shikishiban. Asian Art Museum, National Museums in Berlin.

**Below 1820s** *"Picture of the height of the cherry blossoms in the Yoshiwara district of the Eastern Capital" (Tōto Yoshiwara zensei sakura no zu).* Ōban triptych. Publisher: Tsuruya Kiemon. Asian Art Museum, National Museums in Berlin.



**Top 1831** *Memorial print of the actor Bandō Mitsugorō III, aged 57.* Ōban. Publisher: Oden. Asian Art Museum, National Museums in Berlin.





# Eisen 英泉

1790–1848

Family name: Ikeda. Given names: Yoshinobu, Zenjirō, Satosuke. Art names: Hokutei, Ippitsuan, Kakō, Keisai, Kokushunrō, Mumeiō, etc.

Eisen, born in 1791 into a samurai family, was the son of the calligrapher Shigeharu. When he was twenty, he lost his father and stepmother and started a life of nomadism. He became a student of the kabuki playwright Namiki Gohei II (1768–1819), writing plays himself under the name Chiyoda Saiichi (or Saishi). He lodged with Kikugawa Eiji (late eighteenth century), father of Eizan. He became a student of the minor Kanō school painter Hakkeisai (act. early nineteenth century) and studied probably also under the print artist Kikugawa Eizan. Under the name Wakatakeya Satosuke, Eisen operated a brothel in Nezu. In Sakamotochō he sold the face powder “Kaorikō.”

Eizan focused on prints of beautiful women in a style of Utamarō, and this area subsequently also became Eisen’s own field of specialization. Though Eisen’s early work

from the late 1810s resembles Eizan’s, he turned towards more realistic and lively portraits of beautiful women, rivaling his contemporary Kunisada. In his later woman designs he also applied Western techniques. His prints, most of them in series, were published by over 50 different publishers, many by Izumiya Ichibei, Sanoya Kihei, and Wakasaya Yoichi. Like the series “Stylish Appearances” (*Imayō sugata*), Eisen’s prints of beautiful women in half length are sometimes produced in the horizontal format and not in the vertical as was common.

Beauty prints were not his only area. Eisen also designed a small number of actor prints and was known for his *surimono*. Around 1835, he designed twenty-four prints of the “Kisokaidō” landscape series that was then completed by Hiroshige (forty-six designs). Other landscapes followed, such as the series “Eight Views of Edo” (*Edo hakkei*), dated to

the mid 1840s.

With almost 400 titles, Eisen was amongst the most prolific book illustrators. Issued between 1809 and 1848, some of these books had an erotic content. In 1833, Eisen added his own research to the history of *ukiyo-e* and wrote his version of the encyclopedic “Ukiyo-e Miscellany” (*Ukiyo-e ruikō*), called “Miscellany of the Old Man with No Name” (*Mumeiō zuibitsu*), alternatively known as “Supplement to Ukiyo-e Miscellany” (*Zoku ukiyo-e ruikō*).

Eisen died, aged 58, on the 22nd day of the seventh month 1848. He received the posthumous Buddhist name Keisai Eisen Koji and was buried at the Fukujuin. Eisen had only a few minor students. Together with Kunisada and Kuniyoshi he is depicted by Kuniyoshi in one of the illustrations of the book “Stories of Eccentric Japanese” (*Nihon kijin den*) from 1849.





**Left mid 1840s** "Sunset glow at Ryōgoku Bridge" (Ryōgokubashi no sekishō), from the series "Eight Views of Edo" (Edo hakkei). Ōban. Publisher: Yamamotoya Heikichi. Library of Congress.

**Right early 1830s** Beauty holding an umbrella, from the series „Stylish Appearances“ (Imayō sugata). Ōban. Publisher: Maruya Seijirō. Collection Peter Rieder.

**Bottom left c.1822** "Evening bell of Tomigaoka" (Tomigaoka no banshō), from the series „Eight Vows at Tatsumi“ (Tatsumi hakkei). Ōban. Publisher: Tsutaya Jūzaburō. Collection Erich Gross, Switzerland.

**Bottom right 1829** Kiichi Hōgen and Oumaya no Kisanta, from the series "Six Immortal Poets of Ushiwaka" (Ushiwaka rokkasen). Shikishiban. Library of Congress.





# Hiroshige 広重

1797–1858

Family name: Andō. Child hood name: Tokutarō (until 1809). Given name: Jūemon (1809–46), Tokubei (from 1846). Art surname: Utagawa. Art name: Ichiyūsai (until c.1829), Ichiyūsai (different character, c.1830), Yūsai (c.1830–31), Ichiryūsai (from c.1831), Ryūsai (from c.1841).

Hiroshige was born in 1797 at Yayosugashi as the son of a fire warden. Apparently at the age of nine he drew sketches of a procession of delegates from the Ryūkyū Islands to the shogun. In 1809, he became the head of the family after both of his parents passed away. In 1810 or 1811, it is said he was rejected as a student by the artist Toyokuni and instead became a student of Toyohiro. In 1812, he adopted the artist name Hiroshige. His first confirmed works were published in 1818—illustrations to the “Book of Murasaki Poems” (*Kyōka Murasaki no maki*) as well as several actor prints. In the following year, his first *surimono* were produced. In the 1820s, Hiroshige designed several beauty series and samurai warrior prints, and continued to illustrate books. In 1823, he gave up his position as a fire warden in order to concentrate on his career as an artist.

In the early 1830s, Hiroshige’s first landscape prints appeared. He subsequently became the leading landscape artist and was especially known for his series on the Tōkaidō highway that connected Edo (present-day Tokyo) with Kyoto. The earliest and most famous of these, generally known by the name of its publisher as “*Hōeidō ban Tōkaidō*” (Tōkaidō published by Hōeidō), was issued from c.1832–33. Hiroshige III stated sixty years later that Hiroshige’s designs are after sketches he took during a journey to Kyoto, however, most of his designs are undoubtedly inspired from illustrations in

guide books like the Tōkaidō meisho zue (“Gathering of Views of Famous Sights along the Tōkaidō,” 1797) and even this alleged journey cannot be verified.

Until his death, Hiroshige produced one series after another in different sizes, with different subjects, in collaboration with other print designers, etc. As with the Tōkaidō landscapes he was equally successful with views of famous places in Edo.

During his career Hiroshige occasionally drew actor and historical prints, but much more important are his many flower and bird masterpieces. He also designed some 500 fan prints, illustrated more than 130 books, and produced many paintings. Most famous of these are the so-called “Tendō Hiroshige” paintings, 200 paintings of which 123 are known, that Hiroshige made for the Oda daimyo clan in Tendō.

His last masterworks are the series “One Hundred Famous Views of Edo” (*Meisho Edo hyakkei*), published from 1856 until 1858 and “Thirty-six Views of Mount Fuji” (*Fuji sanjūrokkei*), published in 1858. Amongst his few students are Hiroshige II and Hirokage (act. c.1851–66).

Hiroshige is said to have passed away of cholera on the sixth day of the ninth month 1858. He was buried at the Tōgakuji and his posthumous Buddhist name is Genkōin Tokuō Ryūsai Kōji.

**Right c.1849–50** “*Below the Barrier Gate*” (*Seki no to no shita*)—*Sekidera Sekibe* and the Spirit of the Komachi cherry tree, from the series “*Collection of Jōruri Past and Present*” (*Kokon jōruri zukushi*). Ōban. Publisher: Sanoya Kihei. Collection Arendie and Henk Herwig. Sakai 1981, p. 253, ōban no. 21.7.

**Below c.1832** “*Yui—Satta Peak*” (*Yui—Satta mine*), from the series known as “*Hōeidō ban Tōkaidō*” (*Tōkaidō published by Hōeidō*). Ōban. Publisher: Takenouchi Magohachi. Collection Erich Gross, Switzerland. Sakai 1981, p. 245, horizontal ōban no. 55.17.





古今浄瑠璃

関の扉の下

小町様のお宿

いさよの国

浄瑠璃  
佐野喜

佐野喜







**Above c.1833** "Okazaki," from the series known as "Hōeidō ban Tōkaidō" (Tōkaidō published by Hōeidō). Ōban. Publisher: Takenouchi Magohachi. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 55.39.

**Right 1840** "Tsuchiyama: View of Mount Suzuka" (Tsuchiyama: Suzukayama no zu), from the series "Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi), known as "Tōkaidō with Poems" (Kyōka iri Tōkaidō). Chūban. Publisher: Sanoya Kihei. Collection Erich Gross, Switzerland. Sakai 1981, p. 236, horizontal chūban no. 24.50.







**Right top 1858** "Riverbank at Sukiya in Edo" (*Tōto Sukiya-gashi*), from the series "Thirty-six Views of Mount Fuji" (*Fuji sanjūrokkei*). Ōban. Publisher: Tsutaya Kichizō. Library of Congress. Sakai 1981, p. 250, ōban no. 58.24.



**Right bottom 1856** "Takinogawa, Ōji", from the series "One Hundred Famous Views of Edo" (*Meisho Edo hyakkei*). Ōban. Publisher: Sakanaya Eikichi. Library of Congress. Sakai 1981, p. 250, ōban no. 62.26.





**Right Kunisada 1858 Memorial portrait of Hiroshige.** Ōban. Publisher: Sakanaya Eikichi. Asian Art Museum, National Museums in Berlin.

**Below c.1850 "View of the opening celebration of Benzaiten Shrine at Enoshima in Sōshū" (Sōshū Enoshima Benzaiten kaichō sankei gunshū no zu).** Ōban triptych. Publisher: Sumiyoshiya Masagorō. Library of Congress. Sakai 1981, p. 248, ōban triptych no. 55.

**Opposite top c.1836 "Act eleven, part one—night attack advances" (Jūichi danme ichi, youchi oshiyose), from the series "Treasury of Loyal Retainers" (Chūshingura).** Ōban. Publisher: Izumiya Ichibei. Collection Erich Gross, Switzerland. Sakai 1981, p. 245, horizontal ōban no. 50.11.

**Opposite bottom 1853 "The Precincts of the Tenmangū Shrine at Kameido" (Kameido Tenmangū keidai), from the series "Famous places in Edo" (Edo meisho).** Ōban. Publisher: Yamadaya Shōjirō. Library of Congress. Sakai 1981, p. 247, horizontal ōban no. 19.14.











**Above 1830s/40s** "Satta Pass in Suruga Province" (Sunshū Satta mine), from an untitled series of famous places in the various provinces. 25.2 x 12.2 cm (9.9 x 4.8 in.). Library of Congress. Sakai 1981, p. 239, sanchōgake no. 125.

**Right 1830s/40s** Hawk on a Pine Tree on New Year's Day. Ōtanzaku. Collection Peter Rieder. Sakai 1981, p. 241, ōtanzaku no. 8.4.

**Opposite 1820** A courtesan and her attendant passing a New Year's decoration. [Made for the Noichiren poetry club]. Shikishiban. Asian Art Museum, National Museums in Berlin. Schaap, McKee 2008, SP 3.









# Kuniyoshi 国芳

1798–1861

Family name: Igusa. Given name: Magosaburō. Art surname: Utagawa. Art names: Chōrō, Ichiyūsai, Ryūen, Ichimiyōkai Hodo-yoshi (on erotica).

Kuniyoshi was born as the son of a silk dyer on the fifteenth day of the eleventh month 1797, which corresponds to January 1st, 1798, in the Western calendar. Apparently at the age of twelve he won Toyokuni's praise with a drawing of Shōki, the legendary Chinese demon queller. Toyokuni subsequently took him as a student but he also studied the Tosa, Kanō, and Maruyama painting styles. Together with Hiroshige and his fellow student Kunisada, he became one of the principal print artists of the late Edo period, especially noted for his warrior prints.

Kuniyoshi first lived in Ushigome Shiroganechō and later moved to Ryōgoku Yonezawachō. [Some sources list the illustrations in the book *Ryūkō wasetsu* from 1808 as his earliest work, however, Kuniyoshi did not illustrate the first edition of this book but the re-edition from 1831.] His earliest known work is illustrations in the book "Peaceful Treasury of Loyal Retainers" (*Gobuji Chūshingura*) from 1814, written by Takezuka Tōshi (died 1815). Kuniyoshi soon started to design actor prints in the same style as Kunisada and other students of Toyokuni. Kuniyoshi's first known single print is a fighting scene from the kabuki play "Weaving a Brocade of Rags" (*Oriawase tsuzure no nishiki*) staged at the Nakamura Theater in the ninth month of 1815, showing the actor Nakamura Utaemon III (1778–1838) as Shundō Jiroemon in the center.

Kuniyoshi was not particularly successful with his actor prints but was much more so with his prints of heroic warriors, a theme he took up as early as 1819. First following stylistically Shuntei and Hokusai's warrior designs until c.1827 when he finally had his breakthrough with the publication of the first part of his series "One Hundred and Eight Heroes of a Popular Water Margin All Told" (*Tsūzoku suikoden gōketsu hyakubachinin no hitori*). After this series, Kuniyoshi continued to produce a constant flow of innovative creations, fortifying his position as the leading designer of warriors. Amongst his most important landscape series are "Famous Places of the Eastern Capital" (*Tōto meisho*) published around 1831 and "Thirty-six Views of Mount Fuji Seen from the Eastern Capital" (*Tōto Fujimi sanjūrokkei*) from c.1843–44.

In the early 1840s, Kuniyoshi's output reached its height. In 1843, during a period of newly enforced reforms of the censorship regulations, Kuniyoshi's famous triptych "The Earth Spider with His Monsters in the Palace of Minamoto Yorimitsu" (*Minamoto Raikō yakata tsuchigumo yōkai-o nasu zu*) was released. It was speculated that the artist meant this triptych to be criticism on the ruling Tokugawa regime. However, Kuniyoshi and his publisher convinced the judge that they had no intention to criticize the regime.

Kuniyoshi's oeuvre is one of the largest in the history of

Japanese woodblock printing. Apart from dominating the market of warrior prints he also designed beautiful women, actors, landscapes with Western shading techniques, erotica, game boards, and many comical prints such as a Collection of Frogs, imitating a famous kabuki role. Kuniyoshi worked for well over 150 publishers, and designed nearly 250 series. With over 240 books, he was one of the most prolific book illustrators. He headed a large and successful studio with many students; the most talented were Kyōsai, Yoshiiku, Yoshitora, and Yoshitoshi.

Kuniyoshi passed away on the fifth day of the third month 1861, aged 65. He is buried in the Daisenji and his posthumous Buddhist name is Shinshūin Hōsankokuhō Shinji.







**Above c.1847–50** Onzōshi Ushiwakamaru (aka Minamoto Yoshitsune) fighting Musashibō Benkei with the help of tengu. Ōban triptych. Publisher: Enshūya Hikobei. Collection Arendie and Henk Herwig. Robinson 1982, no. T194.

**Right c.1831** Priest Nichiren's prayer for rain answered, from the series "Illustrated abridged biography of the founder" (Kōso goichidai ryakuzu). Ōban. Publisher: Iseya Rihei. Collection Peter Rieder. Robinson 1982, no. S6.4.

**Left 1852** Fujiwara Masakiyo (aka Katō Kiyomasa) watching returning geese, from the series "Eight Views of Military Brilliance" (Yōbu hakkei). Ōban. Publisher: Enshūya Hikobei. Collection Arendie and Henk Herwig. Robinson 1982, no. S76.8.







**Above c.1831** "View of the Onmayagashi Embankment" (*Onmayagashi no zu*), from the series "Eastern capital" (*Tōto*). Ōban. Publisher: Yamaguchiya Tōbei. Library of Congress. Robinson 1961, no. 7.

**Right c.1827–30** *Kinhyōshi Yōrin* after the battle of *Kōtōshū*, from the series "One Hundred and Eight Heroes of a Popular Water Margin All Told" (*Tsūzoku suikoden gōketsu hyakuhachinin no hitori*). Ōban. Publisher: Kagaya Kichiemon. Library of Congress. Robinson 1982, no. S2-3







# Sadahide 貞秀

1807–c.1878

Family name: Hashimoto. Given name: Kenjirō. Art surname: Utagawa.  
Art names: Gountei, Gyokuran, Gyokuransai.

Sadahide was born in 1807 as Hashimoto Kenjirō. He joined Kunisada's studio in the 1820s to become one of his most important students. The earliest known work by Sadahide is his illustrations to the first volume of "*Misaogata tsuge no ogushi*," published in 1824. His first known actor prints date from 1827, but in his early period Sadahide was quite often engaged to design beautiful women. In the 1830s and 1840s he produced pictures of warriors and landscape views.

Sadahide became particularly successful in the late 1860s, after Kunisada's death. His detailed, map-like panoramas of Yokohama with its harbor and many prints of foreigners like the series "Foreigners Viewing Famous Places in Edo" (*Edo meisho kenbutsu ijin*) demonstrate his individuality.

Sadahide was one of eleven artists selected by the Tokugawa government for the Japanese pavilion in the world's fair Exposition Universelle in Paris in 1867. In 1868, he was listed as the top ranking print artist. Throughout his career, Sadahide illustrated a large number of books. In 1875, he lived in Fukagawa Atakachō 18-banchi. He passed away in 1878 or 1879.



**Left 1861** "Picture of an American merchant exceedingly delighted with long awaited cherry blossoms of a miniature tree" (*Amerika no shōnin shōju no sakura o motomete ōni kanki no zu*). Ōban. Publisher: Moriya Jihei. Library of Congress.

**Above late 1820s** "Eastern brocade, picture of stylish firefly catching" (*Azuma nishiki imayō hotarugari no zu*). Ōban triptych. Publisher: Nishimuraya Yohachi. Asian Art Museum, National Museums in Berlin.

**Right 1861** "Ryōgoku Bridge" (*Ryōgokubashi*), from the series "Foreigners Viewing Famous Places in Edo" (*Edo meisho kenbutsu ijin*). Ōban. Publisher: Yamaguchiya Tōbei. Library of Congress.







Right early 1840s "Act 6"  
(Rokudanme), from the series  
"Japanese Syllabary Copybook on  
the Treasury of Loyal Retainers"  
(Kanadehon Chūshingura). Ōban.  
Publisher: Kawaguchiya Uhei. Library of  
Congress. Congress.





# Yoshitora 芳虎

Act. c. 1836–82

Family name: Nagashima. Given name: Tatsugorō. Art surname: Utagawa. Art names: Ichimōsai, Kinchōrō, Mōsai.

Biographical information on Kuniyoshi's oldest student, Yoshitora, is scarce. His exact dates are unknown, leaving his works as the only source of information on him. It is unclear at which age Yoshitora joined Kuniyoshi's studio but he ultimately became one of his most important students. He followed his teacher and concentrated on warrior prints, beautiful women, and actors, but produced also many humorous prints. His earliest known work, illustrations in the book "Story of Karasu Kanzaemon's Loyalty" (*Karasu Kanzaemon chūgi den*), dates from 1836.

Yoshitora's first print series date to the early 1840s. Until the 1880s he illustrated over one hundred books and produced well over sixty series of prints. In 1849, he got punished with fifty days of handcuffs for his satirical picture "Funny Warriors—Our Ruler's New Year's Rice Cakes" (*Dōke musha: Miyo no wakamochi*). The picture shows Oda Nobunaga, Takechi Mitsuhide, and Toyotomi Hideyoshi producing mochi (rice cakes) while the shogun Tokugawa Ieyasu eats them. The poem inscribed on this print published by Sawaya Kōkichi reads "Tamping down the reign firm and solid like spring rice cakes" (*Kimi ga yo wo tsuki katametari haru no mochi*). The picture was regarded



as a criticism of authority and the censors did not approve its publication. Yoshitora was apparently expelled from Kuniyoshi's studio and the impact of this print might have been the catalyst for the expulsion. Taking Yoshitora's oeuvre into account, the incident had no impact on his output as his prints and book illustrations continued to be published. On a list of best print artists from 1853 his name is also listed.

In the early 1860s, he concentrated on *Yokohama-e* and pictures capturing the modernization of the country. Foreigners were a popular motif. He also continued to use traditional *ukiyo-e* motifs and, in 1862, was commissioned to contribute designs to Kunisada's so-called "Kinshōdō Edition of Large-Head Actor Portraits" (*Kinshōdō-ban yakusha ōkubi-e*), an outstanding series of actor portraits as *ōkubi-e*, large-head pictures. He was involved in a number of collaborative projects with other artists, especially "Flowers of Edo—A Gathering of Beautiful Places" (*Edo no hana—Meishō e*) from 1862–64, the "Go-jōraku Tōkaidō" series from 1863, "Paintings and Writings along the Fifty-three Stations" (*Shōga gojūsan tsugi*) from 1872, and "The Beautiful Places of Advanced Tokyo" (*Tōkyō kaika meishō no uchi*) from 1875. The irregularly produced "ranking list for nishiki-e artists" from 1868 gave his name in the second position, after Sadahide. Towards the end of the 1870s, he frequently moved houses: In 1876, he lived in Kyōbashi Matsukawachō Ni-banchi, from 1877 to 1878 in Kanda Sudachō Yon-banchi (the publisher Sawamura Seikichi was also located there), in 1879 his address was Kyōbashi Matsukawachō Roku-banchi, and 1880 to 1881 Kanda Kajichō Roku-banchi.

Yoshitora worked as a newspaper journalist in the Meiji-period. In the early 1880s, he predominantly illustrated books, the last of which are dated 1882. After that all trace of him vanishes. One of the few students he had, Yoshie (aka Horiyoshi), became a tattoo artist.

In the third book of "Kyōsai's Conversations on Painting" (*Kyōsai gadan*) from 1887, is an illustration of Kuniyoshi's studio. Kyōsai recalled the time when he was a student of Kuniyoshi, aged six until nine, 1837–40, and depicts a situation in the studio with Kuniyoshi present, giving him instructions. On the left is the only "portrait" of Yoshitora known, depicted in a fight with his fellow student Yoshikazu (act. c.1848–70) lying underneath him.

**Bottom left 1862** The actor Kawarazaki Gonjūrō I as Jiraiya, from an untitled series "Kinshōdō Edition of Large Head Actor Portraits" (*"Kinshōdō-ban yakusha ōkubi-e"*). Ōban. Publisher: Ebisuya Shōshichi. Japan Ukiyo-e Museum, Matsumoto.

**Below 1855** "Battle at Yashima Dan-no-ura" (*Yashima Dan-no-ura kassen*). Ōban triptych. Publisher: Izumiya Ichibei. Library of Congress.





Right 1849 "Funny Warriors—Our Ruler's New Year's Rice Cakes" (Dōke musha—Miyo no wakamochi). Ōban. Waseda University Library.

Far right 1863 "Americans—Transcription of a barbarian language" (Amerikajin—Bango wakai). Ōban. Publisher: Yamashiroya Jinbei. Library of Congress.







**Left Kyōsai 1887** Kuniyoshi's studio with Kuniyoshi, Yoshitamajo, Kyōsai, Yoshimune, Yoshitora, and Yoshikazu, from the book *"Kyōsai's Conversations on Painting" (Kyōsai gadan)*. 30 x 19.9 cm (11.8 x 7.8 in.). Publisher: Iwamoto Shun. Waseda University Library.

**Right 1871** *"Kinpeirō in New-Yoshiwara Edomachi"* (Shin-Yoshiwara Edomachi Kinpeirō). Ōban triptych. Publisher: Tsujiokaya Kamekichi. Library of Congress.

**Bottom left C.1865** Content page for the series *"Toyokuni's Drawings—A Magic Contest" (Toyokuni kigō—Kijutsu kurabe)*. Ōban. Publisher: Hiranoya Shinzō. Collection of the author.

**Bottom right 1870** *"Collection of vehicles coming and going in Tokyo"* (Tōkyō ōrai kuruma zukushi). Ōban triptych. Publisher: Masadaya Heikichi. Library of Congress.









# Kunisada II 二代国貞

1823–1880

Family name: Takenouchi. Given name: Munehisa. Art surname: Utagawa. Artist names: Kunimasa (III), Kunisada (II; from 1851), Toyokuni (IV; from 1870). Art names: Ichijusai (c.1844–54), Baichōrō (c.1852–70).

Not many details are known about Kunisada II who was born in 1823. He became a student of Kunisada and signed his earliest works as Kunimasa (III). Some sources list the erotic book “First Mist” (*Hatsu gasumi*) from 1837 as his earliest work. However this book was illustrated by Kochōko Matahei, a pseudonym of Kunisada. Kunisada II’s earliest known prints date to 1844. In 1846, Kunisada adopted Kunisada II after he married his oldest daughter Osuzu. Kunisada himself had changed his name in 1844 to Toyokuni and some sources erroneously say that Kunimasa III now became Kunisada II. However, several prints exist from later years that contradict this. Volume 12 of the book “The Character of Moral Wives” (*Oshiegusa nyōbō katagi*), which carries a preface written in the second month of 1851 was illustrated by “Kunimasa, changed to Kunisada II” (*Kunimasa aratame nidaime Kunisada*). This leads to the conclusion that the name change to Kunisada II occurred in late 1850 or early 1851, at

about the same time when Kunisada bequeathed his house in Kameido to Kunisada II.

Kunisada II continued in the style of Kunisada, but never reached the level of success that his teacher did. He mostly designed actor prints but was also active in other subjects like beautiful women, Genji prints, or erotica, sometimes in collaboration with other artists. One of his most famous actor series is “The Tale of the Eight Dog Heroes” (*Hakkenden inu no sōshi no uchi*) from 1852. The series depicts characters from Kyokutei Bakin’s (Takizawa Bakin, 1767–1848) epic novel in 106 volumes, “The Satomi Clan and the Eight Dogs” (*Nansō Satomi hakkenden*, 1814–42). From 1857, fan prints by Kunisada II’s hand such as the series “Imaginary Twelve Hours” (*Mitate jūni toki*), published by Enshūya Matabei, are known.

With nearly 200 different titles, Kunisada II was a prolific book illustrator. Just over forty print series by him are known. He

worked for almost fifty publishers, in particular Tsutaya Kichizō for whom he designed three Genji series “Murasaki Shikibu’s Genji Cards” (*Murasaki Shikibu Genji karuta*), “Up-to-date Genji Picture Scrolls” (*Genji imayō emaki*), and “Reflections of Genji’s Fifty-four Chapters” (*Omokage Genji gojūyōjō*). The popularity of his work decreased dramatically in the early Meiji period. He continued as the head of the Utagawa School with a few students such as Kunisada III (1848–1920) and changed his name in late 1870, again like his teacher Kunisada did before him, calling himself now Toyokuni (IV). However, he designed only few prints or illustrated books in the 1870s and seems to have stopped completely after 1874.

Age 58, Kunisada II passed away on July 20, 1880. His posthumous Buddhist name is Sankōin Hōkokujutei Shinji and, like Toyokuni and Kunisada, he is buried at the Banshōin Kōunji.



**Left 1857** *The hour of the hare and the hour of the tiger*, from the series “Imaginary Twelve Hours” (*Mitate jūni toki*). Fan print. Publisher: Enshūya Matabei. Japan Ukiyo-e Museum, Matsumoto.

**Right 1852** *The actor Onoe Kikujirō II as Fusahachi's wife Onui*, from the series “The Tale of the Eight Dog Heroes” (*Hakkenden inu no sōshi no uchi*). Ōban. Publisher: Tsutaya Kichizō. Asian Art Museum, National Museums in Berlin.





**Top 1863** The actor Kitarō Ichikawa as Danshichi Kurobei in the play *Shōbu yukata edokko kagami*, Nakamura Theater, V/1863, from the series „Sake cups decorated with actors“ (*Haiyū maki-e no sakazuki*). Ōban. Publisher: Tsutaya Kichizō. Collection Arendie and Henk Herwig.

**Above 1863** The actor Kitarō Ichikawa as Nihon Daemon, from the series „Actors as thieves with flowers“ (*Haiyū hana shiranami*). Ōban. Publisher: Yorozyu Zentarō. Japan Ukiyo-e Museum, Matsumoto.





Above 1870 "Hour of the horse" (*Uma no koku*), from the series „Twelve hours of attempts for hidden images year-round" (*Jūni toki hitsushi no toshimaru*). Ōban triptych. Publisher: Kiya Sōjirō. Japan Ukiyo-e Museum, Matsumoto.

Left top 1865 "Tsurigane"—The actors Nakamura Kanzaburō XIII as Hakuzōsu and Nakamura Nakazō III (before Tsuruzō I) as Meotonodono, from the series „The congratulatory play" (*Kotobuki kyōgen no uchi*) related to the play *Kotobuki kyōgen*, Nakamura Theater, IX/1865. Ōban. Publisher: Murayamaya Genbei. Japan Ukiyo-e Museum, Matsumoto.

Left bottom 1860 No. 17, from the series „Record of the Eight Lives of Buddha as Stylish Magic-lantern Pictures" (*Shaka hassō ki imayō utsushi-e*). Ōban. Publisher: Tsujikaya Bunsuke. Collection Arendie and Henk Herwig.





**Far left 1856** *An unidentified actor as Yume no Ichirobei*. Ōban. Publisher: Sagamiya Tōkichi. Asian Art Museum, National Museums in Berlin.

**Left 1865** *“Daishō no mai”*—The actors Onoe Eizaburō IV, Iwai Shijaku II, and Kawarazaki Kunitarō I, from the series *“The congratulatory play”* (Kotobuki kyōgen no uchi) related to the play *Kotobuki kyōgen*, Nakamura Theater, IX/1865. Ōban. Publisher: Murayamaya Genbei. Japan Ukiyo-e Museum, Matsumoto.





# Hiroshige II 二代広重

1826–1869

Family name: Suzuki. Given name: Chinpei. Art surname: Utagawa. Artist names: Shigenobu, Hiroshige (II; from 1858). Art names: Ichiyūsai (c.1853–58), Ryūsai (c.1859–63), Ichiryūsai (c.1860–61), Kisai (from 1865).

Hiroshige II is generally neglected because he followed his teacher Hiroshige very closely and focused on the same motifs. It is this closeness and the similarity in signatures that led early Western scholars to even deny his existence.

Born in 1826, it is said that he was, like his teacher, the son of a fireman. It is not known at which age he entered Hiroshige's studio to become one of his very few students. Hiroshige gave him the name Shigenobu and he proved to be his most successful student.

Shigenobu's first illustrated book, of the roughly 20 he illustrated during his career, is "Twenty-four Paragons of Japan and China" (*Wakan nijūshi kō*) from 1849. This is also the earliest dateable work by him. Obviously Shigenobu was Hiroshige's best student as he received a number of orders for books as well as prints. In the early 1850s, he sometimes signed his works "Ichiryūsai mon" (student of Ichiryūsai), referring to Hiroshige's art name. From c.1853 until 1858, Shigenobu employed the art name Ichiyūsai in his works. After Hiroshige passed away in late 1858, he married Hiroshige's sixteen-year-old daughter Otatsu and inherited the name Hiroshige. Like his teacher, he used from this point on the art names Ichiryūsai and Ryūsai. The marriage was dissolved in 1865 and Hiroshige II moved from Edo to Yokohama and changed his name from Hiroshige to Ryūshō/Risshō (both pronunciations are possible). At that point he also started to use the art

name Kisai.

In the early 1860s, Hiroshige II was involved in several series where two or more artists collaborated. Like Hiroshige before him, he often worked with Kunisada and drew the landscapes or insets in their collaborative works, e.g. in "Pride of Edo: Thirty-Six Amusements" (*Edo jīman sanjūrokkyō*) from 1864. In late 1858, shortly after Hiroshige's death, he worked with Hiroshige's old artistic partner Kunisada in the series "Record of Kannon's Miracles" (*Kannon reigenki*). From 1859 until 1861, "One Hundred Famous Views in the Provinces" (*Shokoku meisho hyakkei*) was published, one of Hiroshige II's most popular series. Throughout his career he designed many sets of views of Edo, especially "Thirty-Six Views of the Capital" (*Tōto sanjūrokkei*), issued 1861–62. In 1862, he contributed to the series "Flowers of Edo—A Gathering of Beautiful Places" (*Edo no hana—Meishō e*), a two and a half year long collaborative project commissioned under the lead of Kunisada. Hiroshige II was one of the principal artists of the "Go-jōraku Tōkaidō" project in 1863 and did other Tōkaidō series thereafter. Apart from prints, Hiroshige II also produced a number of fine paintings.

Works from his last years are scarce. In order to make a living he had turned to decorating lanterns, kites, and especially tea chests (*chabako*) for export, thus he became known as "Tea chest Hiroshige" (*Chabako Hiroshige*). On September 17, 1869, Hiroshige II died at the age of 44.



Far left 1860 "Dutch, American, English" (*Oranda, Amerika, Igrisu*), from an untitled series of foreigners. Ōban. Publisher: Owariya Seishichi. Library of Congress. Yoshida 1991, p. 8.



Left 1859 "Tsūten Bridge at Kyoto's Tōfukuji Temple" (*Kyōto Tōfukuji Tsūtenkyō*), from the series "One Hundred Famous Views in the Provinces" (*Shokoku meisho hyakkei*). Ōban. Publisher: Sakanaya Eikichi. Library of Congress. Yoshida 1991, p. 4.

Right 1860 "Gathering cliff mushrooms at Kumano in Kishū Province" (*Kishū kumano iwatake tori*), from the series "One Hundred Famous Views in the Provinces" (*Shokoku meisho hyakkei*). Ōban. Publisher: Sakanaya Eikichi. Library of Congress. Yoshida 1991, p. 6.





**Left 1861 "Steamship" (Jōkisen), from the series "The arriving ships from foreign countries" (Gaikoku nyusen no uchi).** Ōban. Publisher: Jōshūya Jūzō / Jūbei. Library of Congress. Yoshida 1991, p. 10.

**Below 1867 Seki—The actor Nakamura Shikan IV as Inada Kōzō, from the series "Tōkaidō—Stars at a Glance" (Tōkaidō hitome senryō).** Ōban. Publisher: Ebiya Rinnosuke. Japan Ukiyo-e Museum, Matsumoto. Unlisted in Yoshida 1991.





# Kyōsai 暁斎

1831–1889

Family name: Kawanabe. Given names: Shūzaburō, Tōiku. Art names: Kyōsai, Seisei (from 1857), Shūmaro (c.1863), Shuransai (c.1866).

Kyōsai was born in 1831 in Koga, Shimosa Province. His father succeeded to a fire station officer position in Edo where the family moved in the following year. Kyōsai, on his own account, drew his earliest sketch, a frog, when he was two years old. At the age of six, he entered Kuniyoshi's studio where he stayed until he was nine. At that time he entered the school of the Kanō-style painter Maemura Tōwa (died 1853) and in the following year moved to Tōwa's teacher Kanō Tōhaku Norinobu (1818–1851). His earliest work, a portrait of Bishamon, is dated 1848. In 1849, Kyōsai finished his apprenticeship and received the name Tōiku Noriyuki from his teacher. After a difficult time, he started in 1855 to design prints and to illustrate books. In 1858 he took the art name Kyōsai but became only popular five years later when he joined the “Gojōraku Tōkaidō” print series. One year later, the satirical series “Kyōsai's Sketchbook” (*Kyōsai manga*) and “One Hundred Wildnesses by Kyōsai” (*Kyōsai hyakkyō*) followed. He continued to design prints until he was imprisoned in 1870 for a satirical painting that he did during a calligraphy and painting party (*shogakai*). The corpus delicti for which Kyōsai was also fifty times publicly beaten before finally being released from prison in 1871 has never surfaced. As a result of his punishment, he exchanged the first character of his art name 'Kyōsai' from “passionate” to one meaning “dawn.”

In the following years he continued to design prints, illustrate books, and produce paintings. His works continued to be of a uniquely individual kind, full of wit and originality, weird and fantastic subject-matter. In 1874, he produced the series “Kyōsai's Drawings for Pleasure” (*Kyōsai rakuga*), and illustrated the first humor magazine of Japan, “Illustrated Newspaper—Nippon Punch” (*E-shinbun Nipponchi*).

Kyōsai painted some of the Westerners who visited him, for example Edoardo Chiossone (1833–1898) who was employed by the Printing Bureau of the Japanese Ministry of Finance from 1875 to 1891 as the engraver of the banknotes and stamps issued by the Meiji government. Kyōsai worked on several occasions for the kabuki theaters, and exhibited his work at the National Industrial Exhibition (*Naikoku Kangyō Hakurankai*) and other exhibitions.

Despite taking Buddhist orders at Reiunji in 1885 and receiving the name Jokū, Kyōsai continued to work until he died of stomach cancer on April 26, 1889, aged 59. He was buried at the Zuirinji in Yanaka and his posthumous Buddhist name is Honyūin Jokūnittei Koji.



**Above 1864.** “Comic One Hundred Turns of the Rosary” (*Dōke hyakumanben*), from the series “Kyōsai's One hundred Madnesses” (*Kyōsai hyakkyō*). Ōban triptych. Publisher: Daikokuya Kinnosuke. Library of Congress.

**Right 1866.** *Kuwana*, from the series “A Funny Picture of the Fifty-three Stations” (*Kyōga gojūsan tsugi no ichimai*). Ōban. Publisher: Daikokuya Kinzaburō. Japan Ukiyo-e Museum, Matsumoto.

**Far right 1874.** “No. 8—Aesop's Fables, vol. 3, parable 113—The Quack Frog and parable 16—Meeting of the Gods in Heaven”, from the series “Kyōsai's Drawings for Pleasure” (*Kyōsai rakuga*). Ōban. Publisher: Sawamura Seikichi (Takekawa Seikichi). Waseda University Library.







# Yoshiiku 芳幾

1833–1904

Family name: Ochiai. Given name: Ikujiro. Art surname: Utagawa. Art names: Chōkarō, Ikkeisai, Keisai.

Born in 1833 as son of a teahouse proprietor in Asakusa Tamachi, Yoshiiku became a student of Kuniyoshi in the late 1840s. His earliest work seems to date from 1852 when he contributed the scenic background to two actor prints by Kuniyoshi, one from the series “Collection of Mount Fuji from the Capital in Iroha Order” (*Nanatsu iroha Tōto Fuji zukushi*), the other from the series “Thirty-six Popular Restaurants in the Eastern Capital” (*Tōto ryūkō sanjūroku kaiseki*). His first illustrated book is “The Revenge of Crawling to the Hakone Miracle” (*Hakone reigen izari no adauchi*) from 1854. Like his teacher Kuniyoshi, Yoshiiku first designed actors, warriors, and beautiful women but soon turned towards humoristic and satirical pictures. He played a leading role in this field, especially after Kuniyoshi’s death in 1861. Yoshiiku also became active in illustrating books, in total over 40 during his career. Amongst his most famous works are the series “Up-to-date Allusions to Genji” (*Imayō nazora-e Genji*) from 1864.

Noteworthy also are “Twenty-eight Plebian Verses about the Constellations of Famous Men” (*Eimei nijūhachi shūku*) from 1866–67 that he did with Yoshitoshi and “Portraits as True Likenesses in the Moonlight” (*Makoto no tsukihana no sugata-e*) from 1867. Yoshiiku became also known for his prints of women in bathhouses.

For whatever reason, in 1869 designs started to appear where he had exchanged the character for “kei” in his artist name to a similar looking character with more strokes.

From 1874 until 1876 he illustrated reports from the newspaper “Tokyo Daily Newspaper” (*Tōkyō nichinichi shinbun*) that were published as single-sheet prints. He then co-founded and illustrated the newspaper “Tokyo Illustrated Newspaper” (*Tōkyō eiri shinbun*), a position that caused him to refrain from other print designing. After ending “Tokyo Illustrated Newspaper” in 1889, he returned in 1890 to producing actor prints and also a few series. Apparently he struggled in his last years, had to move a number of times, and sank into oblivion. One of Yoshiiku’s last known prints is a commemorative portrait from 1903 showing the actor Onoe Kikunosuke II who had died at the age of thirty.

Yoshiiku operated a small studio and had at least three students, Ikumura, Ikuei, and Ikumasa, none of which reached great fame. With his second wife, Yoshiiku had ten children, all but one of who died early. He passed away on February 6, 1904, aged 71, in a temporary residence in Honjo. His posthumous Buddhist name is Juzen’in Hōkinikkaku Koji, and he was buried at Anseiji in Asakusa.





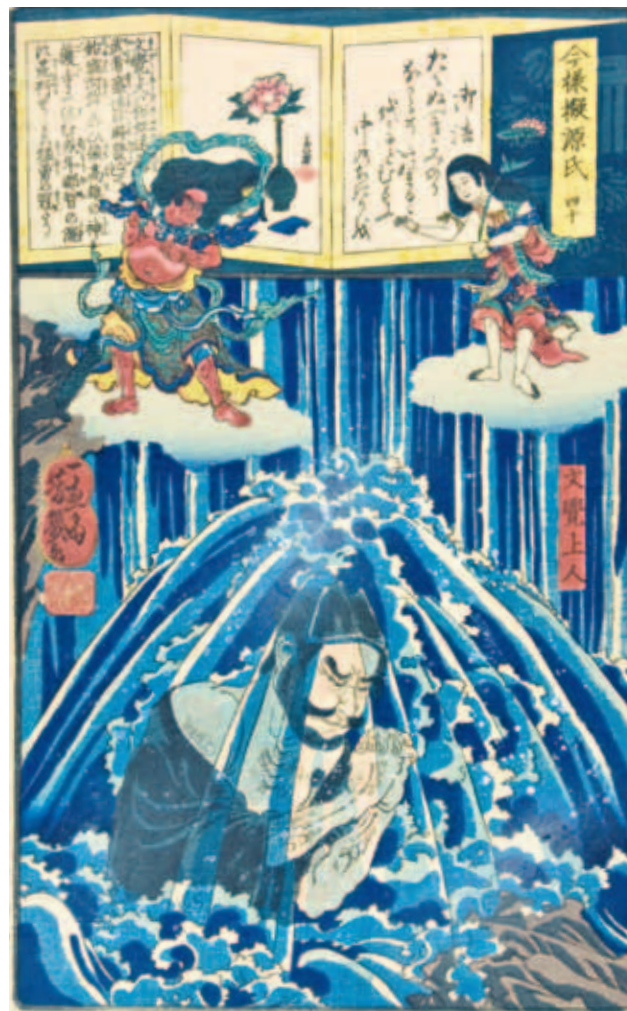


**Left top 1860** "Image of a ferocious tiger" (*Mōko no shashin*). Ōban. Publisher: Shinagawaya Kyūsuke. Library of Congress.

**Left bottom 1864** The actor Ichikawa Kodanji IV as Ichibei, a peasant from Anegasaki. Ōban. Publisher: Ōmiya Kyūjirō. Collection Arendie and Henk Herwig.

**Above 1863** The actor Kawarazaki Gonjūrō I as Kazusanosuke. Ōban. Publisher: Kagaya Kichibei. Collection Arendie and Henk Herwig.

**Below 1864** "No. 40—The priest Mongaku" (*Mongaku Shōnin*), from the series "Up-to-date Allusions to Genji" (*Imayō nazora-e Genji*). Ōban. Publisher: Ōmiya Kyūjirō. Collection Arendie and Henk Herwig.





# Kunichika 国周

1835–1900

Family name: Ōshima, later Arakawa (mother's maiden name). Art surname: Toyohara. Art names: Yasohachi (c.1852–53), Kachōrō (c.1853), Ichiosai (c.1855–70), Ittō (c.1859–63), Hōshunrō (c.1891–95).

Kunichika was born on the fifth day of the sixth month 1835 in Kyōbashi. His father was the proprietor of a public bathhouse. Around 1846 he was apparently a student of a certain Toyohara (Ichiosai) Chikanobu (not to be confused with Kunichika's most famous student, Chikanobu, whose name is written differently in Japanese). In 1848, Kunichika became a student of Kunisada who supported him in publishing his earliest known design, an inset cartouche in a design by Kunisada from the series "A Collection of the Provinces With Honorable Characters of Japan" (*Kuni zukushi Yamato meiyō*), dated from the twelfth month 1852.

Since 1854 he used the name "Kunichika," whereas "kuni" derived from "Toyokuni," Kunisada's name at that time and "chika" was taken from his teacher Chikanobu. Kunichika followed in Kunisada's footsteps, designing predominantly actor prints. He was instantly successful and especially popular for his actor

*ōkubi-e* (large-head pictures) and innovative panorama triptychs with a single actor depicted over all three sheets. It is known that he spent time going to the kabuki theater and sketching actors. Influenced by Western art, he sometimes used frames around his prints in imitation of Western painting and photography. In 1866, Kunichika received the official order to contribute to the world exhibition in Paris in 1867.

With well over 120 series Kunichika was the most prolific print designer in the early Meiji period. He worked for over one hundred different publishers, most importantly Fukuda Kumajirō, Gusokuya Kahei, and Sawamura Seikichi. Amongst his best known series are "One Hundred Performances of Ichikawa Danjūrō" (*Ichikawa Danjūrō engei hyakuban*; 1893–1903) and "The One Hundred Roles of Baikō" (*Baikō hyakushū no uchi*; 1893–94). Apart from actor prints, he also drew beautiful women,

historical and war prints, and illustrated several books, amongst them some erotica.

In 1861, Kunichika moved to Yanagishima with his first wife Ohana, and they had a daughter, Hana, in the same year. Kunichika's life was rather unsettled and the marriage didn't last long. He frequently changed partners as well as houses. Kunichika passed away, aged 66, on July 1st, 1900, in his house in Honjō. His grave is at the Honryūji in Asakusa. His posthumous Buddhist name is Ōnin Shaku no Kunichika. Amongst his students were Chikanobu and Chikashige.

**Below 1868** "The Winning Girls Bath of a Comparison of Skin and Flowers" (*Hada kurabe hana no shōbuyu*). Ōban triptych. Publisher: Echizenya Kajū. Library of Congress.







**Left top 1893** The actor Onoe Kikugorō V as Taira no Masakadō with an inset of Ichikawa Danjūrō IX in “Shibaraku”, from the series “The One Hundred Roles of Baikō” (*Baikō hyakushu no uchi*). Ōban. Publisher: Fukuda Kumajirō. Collection Arendie and Henk Herwig.

**Left middle Kunisada and Kunichika 1852** Twenty-six—The province Shimotsuke and the actor Bandō Shukia I as Masakado's daughter Takiyasha, from the series “A Collection of the Provinces With Honorable Characters of Japan” (*Kuni zukushi Yamato meiyō*). Chūban. Publisher: Minatoya Kohei. Private Collection. The inset by Kunichika is his earliest known work.

**Left bottom 1886** The actors Ichikawa Danjūrō IX as Kezori Kuemon and Sawamura Gennosuke IV as Kojorō, from the series “The Comparison of Actors Playing” (*Haiyū kyōgen kurabe no uchi*). Ōban. Publisher: Kodama Matashichi. Collection Arendie and Henk Herwig.

**Right 1867** The actor Ōtani Tomoemon V as Taira no Tomomori in the play *Ichino mori kujira no ōyose*, Morita Theater, VII/1867. Ōban diptych. Publisher: Daikokuya Kinnosuke. Collection Arendie and Henk Herwig.





# Chikanobu 周延

1838–1912

Family name: Hashimoto. Given name: Naoyoshi. Art surname: Toyohara. Art names: Ikkakusai, Yōshū.

Chikanobu was born in Edo into a samurai family from Echigo Province. He originally studied under Kuniyoshi and took the name Yoshitsuru II. When Kuniyoshi passed away in 1861 he became a student of Kunichika. In 1867, Chikanobu's father retired and passed on his responsibilities to his son who fought in support of the Tokugawa shogunate against the supporters of Emperor Meiji. He was arrested and returned to Tokyo around 1875 to resume his career as a print designer. But he only really became active in 1877 with illustrations of the Satsuma Rebellion (*Sainan Sensō*). He was most active in the 1880s and 1890s as designer of beautiful women but also created a fair number of actor prints. From time to time Chikanobu was commissioned to capture events, for example the horse race in Ueno Park in 1885.

Numerous artists designed many triptychs that illustrated the Sino-Japanese War (*Nisshin sensō*) of 1894–95 but Chikanobu's designs on this subject are rather rare.

In the late 1890s he produced a number of series of women providing a nostalgic view towards the past, like the triptych series "Chiyoda, Inner Palace" (*Chiyoda no Ōoku*) that the publisher Fukuda Hatsujiro issued from 1894 until 1896. In 1897, the same publisher commissioned Chikanobu to move the focus from the Inner to the Outer Palace and published the series "Chiyoda, Outer Precincts of the Palace" (*Chiyoda no on-omote*).

Throughout his career Chikanobu worked for about seventy publishers and produced almost sixty series. Furthermore, he illustrated some books and produced a few paintings. Chikanobu had a few students, most importantly Watanabe Nobukazu (1872–1944).

In 1906, Chikanobu retired and ceased to design prints. He died of stomach cancer, aged 75, on September 29, 1912. His posthumous Buddhist name is Inchokuyo Gisei Koji.



**Above 1895** *Attack at Weihaiwei Bay, from the series "The Sino-Japanese War" (Nisshin sensō no uchi)*. Ōban triptych. Publisher: Higuchi Shintarō. Library of Congress.



**Left 1885** *"Picture of the horse race in Ueno Park" (Ueno shinobazu keiba no zu)*. Ōban triptych. Publisher: Fukuda Kumajirō. Library of Congress.

**Right 1898** *"Miracle of the Yaguchi ferry act" (Shinrei Yaguchi no watashi ba), from the series "Bamboo Knots" (Take no hitofushi)*. Ōban triptych. Publisher: Daikokuya Heikichi (Matsuki Heikichi). Collection Arendie and Henk Herwig.







**Right 1897** "Townsmen on the way to watch a Noh performance during the coronation festivities" (*Go tairei no fushi chōnin go nō haiken*), from the series "Chiyoda, Outer Precincts of the Palace" (*Chiyoda no on-omote*). Ōban triptych. Publisher: Fukuda Hatsujirō. Collection Arendie and Henk Herwig.

**Below 1869** "Gathering the beans thrown on the last day of winter" (*Setsubun*), from the series "Chiyoda, Inner Palace" (*Chiyoda no Ōoku*). Ōban triptych. Publisher: Fukuda Hatsujirō. Collection Erich Gross, Switzerland.

**Opposite bottom 1895** "Entertainment in snow" (*Geichū no yuki*), from the series "Chiyoda, Inner Palace" (*Chiyoda no Ōoku*). Ōban triptych. Publisher: Fukuda Hatsujirō. Collection Erich Gross, Switzerland.









# Yoshitoshi 芳年

1839–1892

Family names: Yoshioka, Tsukioka (from 1865). Given name: Yonejirō. Art names: Gyokuōrō (around 1860), Ikkaisai (1853–73), Kaisai, Taio (from 1873).

Yoshitoshi was born into a merchant family. In the early 1850s he became a student of Kuniyoshi who introduced him to Western art and historical themes. Yoshitoshi's first design dates from 1853. Initially he designed beautiful women and actors in the Utagawa School style but then shifted to a more realistic style of drawing. In 1858, he became an independent artist and focused on historical prints, earning himself a name as a "war artist," renown for illustrating violence. He designed series such as "One hundred Ghost Tales from China and Japan" (*Wakan hyaku monogatari*) from 1865. Yoshitoshi's popularity apparently diminished and, in 1872, a mental disorder developed that resulted in the production of more and more macabre and sadistic prints. After recovering from this illness, he started to illustrate newspapers in 1873. From 1878 until 1880, the publisher Funazu Chūjirō issued Yoshitoshi's series "Mirror of Famous Japanese Generals" (*Dainippon meishō kagami*).

In the 1880s, he was much sought after as a print designer and produced many great and important series, e.g. "One Hundred

Aspects of the Moon" (*Tsuki no hyakushi*; 1885–91), "Thirty-two Aspects of Customs and Manners" (*Fūzoku sanjūnisō*; 1888), and "New Forms of Thirty-six Ghosts" (*Shinkei sanjūrokkaisen*; 1889–92). Yoshitoshi was a prolific designer who produced more than 2000 color prints for over fifty different publishers. In the 1870s many of his works were published by Yorozyua Magobei, in the late 1870s to early 1880s by Morimoto Junzaburō, and in the 1880s it was the publisher Tsujiokaya Kamekichi who collaborated most with Yoshitoshi. He illustrated a small number of books and was also active as a painter (approximately 30 paintings survive).

Yoshitoshi had many amorous affairs and married several times. His last wife was the ex-geisha Sakamaki Taiko. He adopted her children; one of them was Kōgyo (1869–1927), who became known for his prints of the Noh theater.

Yoshitoshi passed away on June 9th, 1892, aged 54. His posthumous Buddhist name is Taio Inshaku Yoshitoshi Koji and he was buried at the Senpukuji.

**Right top 1886** "Moon through smoke" (*Enchū no tsuki*), from the series "One Hundred Aspects of the Moon" (*Tsuki no hyakushi*). Ōban. Publisher: Akiyama Buemon. Library of Congress.

**Right middle 1865** Ōya Tarō Mitsukuni watching a battle between skeletons, from the series "One hundred Ghost Tales from China and Japan" (*Wakan hyaku monogatari*). Ōban. Publisher: Daikokuya Kinnosuke. Library of Congress.

**Right bottom 1879** Rokusonnō Tsunemoto killing a deer, from the series "Mirror of Famous Japanese Generals" (*Dai Nihon meishō kagami*). Ōban. Publisher: Funazu Chūjirō. Collection Arendie and Henk Herwig.

**Opposite 1892** "The ghost of Aku Genta Yoshihira attacking Nanba Jirō at Nunobiki Waterfall" (*Nunobiki no taki Aku Genta Yoshihira rei utsu Nanba no Jirō*), from the series "New Forms of Thirty-six Ghosts" (*Shinkei sanjūrokkaisen*). Ōban. Publisher: Sasaki Toyokichi. Collection Arendie and Henk Herwig.





布引滝惡源太  
義平靈討難波次郎



新形三十六怪撰 義平靈討難波次郎 木下大輔





# Kiyochika 清親

1847–1915

Family name: Kobayashi. Childhood name: Katsunosuke. Art names: Hōensha (1876–84), Shinsei (from 1884).

Kiyochika was born as the ninth and last child of the samurai Kobayashi Mohei. His father was “chief of the foremen” (*koagegashira sōtōdori*) and in charge of unloading operations at the governmental rice granary on the east bank of the Sumida River. After his father died in 1862, Kiyochika became head of the family. He traveled with the shogun to Kyoto in 1865, and gave up the granary position in 1868. He followed the last shogun, Tokugawa Yoshinobu (1837–1913) to Shizuoka, worked for a fencing troupe, and finally returned to Tokyo in 1874. He was most likely self-taught when his first prints of Tokyo landscapes in a Westernized style were published in January 1876 by one of the major publishers Daikokuya Heikichi. Daikokuya continued to issue this series until 1879. The publisher Fukuda Kumajirō then took over this untitled series and issued more prints until 1881.

In 1881, Kiyochika began with the comical series “Kiyochika Punch” (*Kiyochika ponchi*) that led to a career as satirical and comical illustrator. In August 1882, Kiyochika became a political cartoonist for the magazine “Marumaru chinbun” (*Maruchin*) for a period of eleven years.

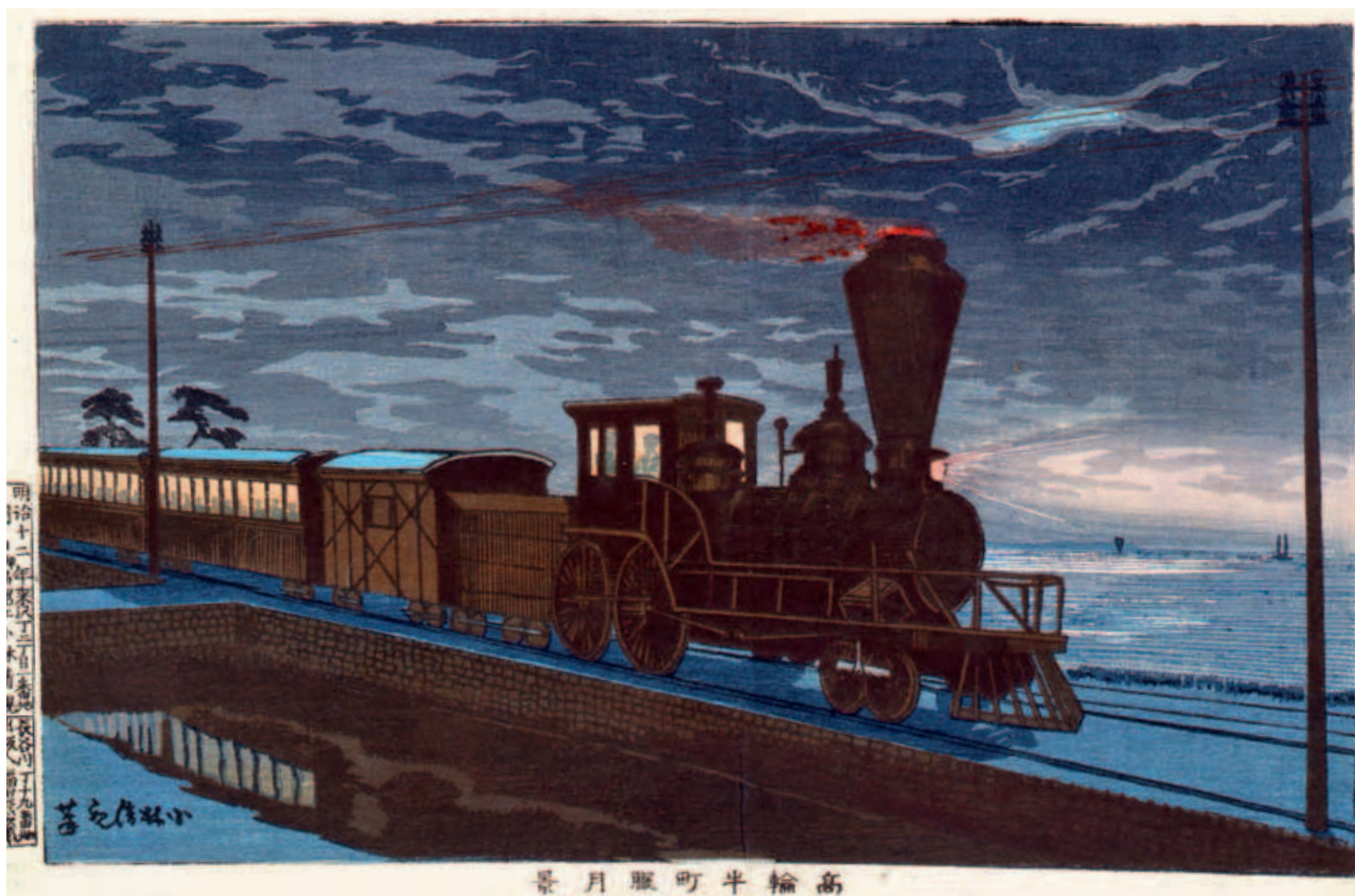
Until 1886, he continued to design prints and also returned to the traditional landscape theme with the series “One Hundred Views of Musashi” (*Musashi hyakkei no uchi*), published 1884 to 1885. This series is designed after Hiroshige’s last great landscape series, “One Hundred Famous Views of Edo” (*Meisho Edo hyakkei*, 1856–58). After this series, Kiyochika retired and disappeared from the print scene. However in 1894, at the outbreak of the Sino-Japanese War, Kiyochika returned to print designing and became more popular than ever, designing over seventy war triptychs alone, occasionally even a

pentaptych. By 1898 he had produced several series but then again ceased to work and traveled extensively. In 1900, he became the illustrator of the political newspaper *Niroku shinpō* but three years later he was forced to resign. With the beginning of the Russo-Japanese War in 1904 Kiyochika again found some work but could not reach the same level of popularity. He drew new designs for the series “Long Live Japan—One Hundred Selections, One Hundred Laughs” (*Nippon banzai—Hyakusen hyakusō*), that first came out during the Sino-Japanese War. During his last years, Kiyochika produced a number of paintings for patrons.

Kiyochika passed away on November 28, 1915, aged 69. His posthumous Buddhist name is Shinshōin Taigaku Kiyochika Koji.







**Above 1879** "View of Takanawa Ushimachi under a shrouded moon" (*Takanawa Ushimachi oborozuki kei*), from an untitled series of views of Tokyo. Ōban. Publisher: Fukuda Kumajirō. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 42.

**Left 1894** "The bombardment of Dalian Bay by our fleet" (*Waga kantai Dairenwan hōgeki no zu*). Ōban pentaptych. Publisher: Daikokuya Heikichi (Matsuki Heikichi). Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 94.





**Top 1902 (first ed. 1884)** "Image of Sugawara Michizane expeled" (*Kankō haisei zu*), from the series "Ancient pictures" (*Koga*). Ōban triptych. Publisher: Daikokuya Heikichi (Matsuki Heikichi). Collection Arendie and Henk Herwig.

**Above left 1884** "Dōkan Hill" (*Dōkanyama*), from the series "One Hundred Views of Musashi"

(*Musashi hyakkei no uchi*). Ōban. Publisher: Maruya Tetsujirō (Kobayashi Tetsujirō). Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way.

**Above right 1895 Top:** "Chinese black boat—Japanese white boat" (*Sina kurofune nihon shirofune*); bottom: "The pig's big wound" (*Buta no taibyō*). Two examples,

from the series "Laughs over the Sino-Japanese War" (*Nisshin sensō shōraku gakai*). Ōban. Publisher: Fukuda Hatsujirō. Library of Congress.

**Opposite top 1895** "Imperial arrival at Shinbashi Station on triumphal return" (*Gaisen Shinbashi steishon onchaku no zu*). Ōban triptych. Publisher: Fukuda Hatsujirō. Santa Barbara Museum of Art, Gift of Mr.

and Mrs. Roland A. Way. Smith 1988, fig. 100.

**Opposite bottom 1887** "Jumping frogs, mind, don't get hurt", from the series "Marumaru chinbun". Lithograph 30.8 x 41.9 cm. Publisher: Tsuda Jinzaburō. Santa Barbara Museum of Art, Gift of Henry D. Smith II. Smith 1988, fig. 90.





## LA GRENOUILLE

[illegible]

かいろ遊千艸の働

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# Gekkō 月耕

1858–1920

Family name: Nakagami, later Tai. Art surname: Ogata (from c.1881). Given name: Masanosuke. Art names: Kagyōrō, Meikyōsai, Nen'yū, Rōsai.

In 1859, Ogata Gekkō was born in Edo's Kyōbashi Yazaemonchō as the son of the tradesman Nakagami Seijirō. His father passed away in 1876 and Gekkō made a living with a lantern shop in Kyōbashi Yumichō. At the same time he drew flyers for the Yoshiwara pleasure quarter, decorated rickshaws and exported porcelain. Gekkō was self-taught but his first works show the influence of the painter Kikuchi Yōsai (1781–1878). He quickly developed his own style and became recognized for his craftsmanship as well as his paintings. A descendent of the famous artist Ogata Kōrin (1658–1716) insisted that Gekkō inherit the Ogata family name.

By at least 1883, Gekkō had designed prints and illustrated story books and newspapers, like “Chōya Newspaper Illustrated” (*Eiri chōya shinbun*). He participated in the first exhibition of the Painting Appreciation Association (*Kangakai*; predecessor to today's *Nihon bijutsuin*) in 1885 and made contact with the founders Ernest F. Fenollosa (1853–1908) and Okakura Kakuzō (Okakura Tenshin; 1862–1913). In 1886, the first designs of his print series “Gekkō's Random Sketches” (*Gekkō zuibitsu*) appeared. Two years later he married for the second time; this time to his student Tai Kiku and changed his family name to Tai. In 1891, Gekkō participated in the foundation of the Japan Youth Painting Association (*Nihon seinen kaiga kyōkai*) and became a judge there. In the following years, he won a number of prizes at national competitions. During the Sino-Japanese War of 1894–95, Gekkō designed a number of unserialized war triptychs. At the exposition of the Japanese Art Association (*Nihon bijutsu kyōkai*) in 1898, Emperor Meiji bought his painting “Night attack of the Soga” (*Soga youchi*).

Gekkō was among the first Japanese artists who received international fame. His works were included in several World Expositions/Fairs. In 1893, he received a prize at the World's Columbian Exposition (aka The Chicago World's Fair), Chicago, for his painting “Edo's Sannō Festival” (*Edo Sannō matsuri*). After participating in the Paris Exposition in 1900, he received in 1904 at the Louisiana Purchase Exposition (aka St. Louis World's Fair), in St. Louis, Missouri, the Gold Prize for selections of his series “One Hundred Views of Mount Fuji” (*Fuji hyakkei*). In 1910, his works were shown at the Japan-British Exhibition in White City, UK. At the sixth Ministry of Education Art Exhibition (*Monbushō bijutsu tenrankai*; short Buntan; today *Nitten*), in 1912, he received the third prize.

Gekkō passed away in Ushigome Shin'ogawamachi on October first, 1920, aged 61. Amongst his few students was Kōgyo (1869–1927) who first studied under Yoshitoshi and became famous for his series related to the Noh theater.

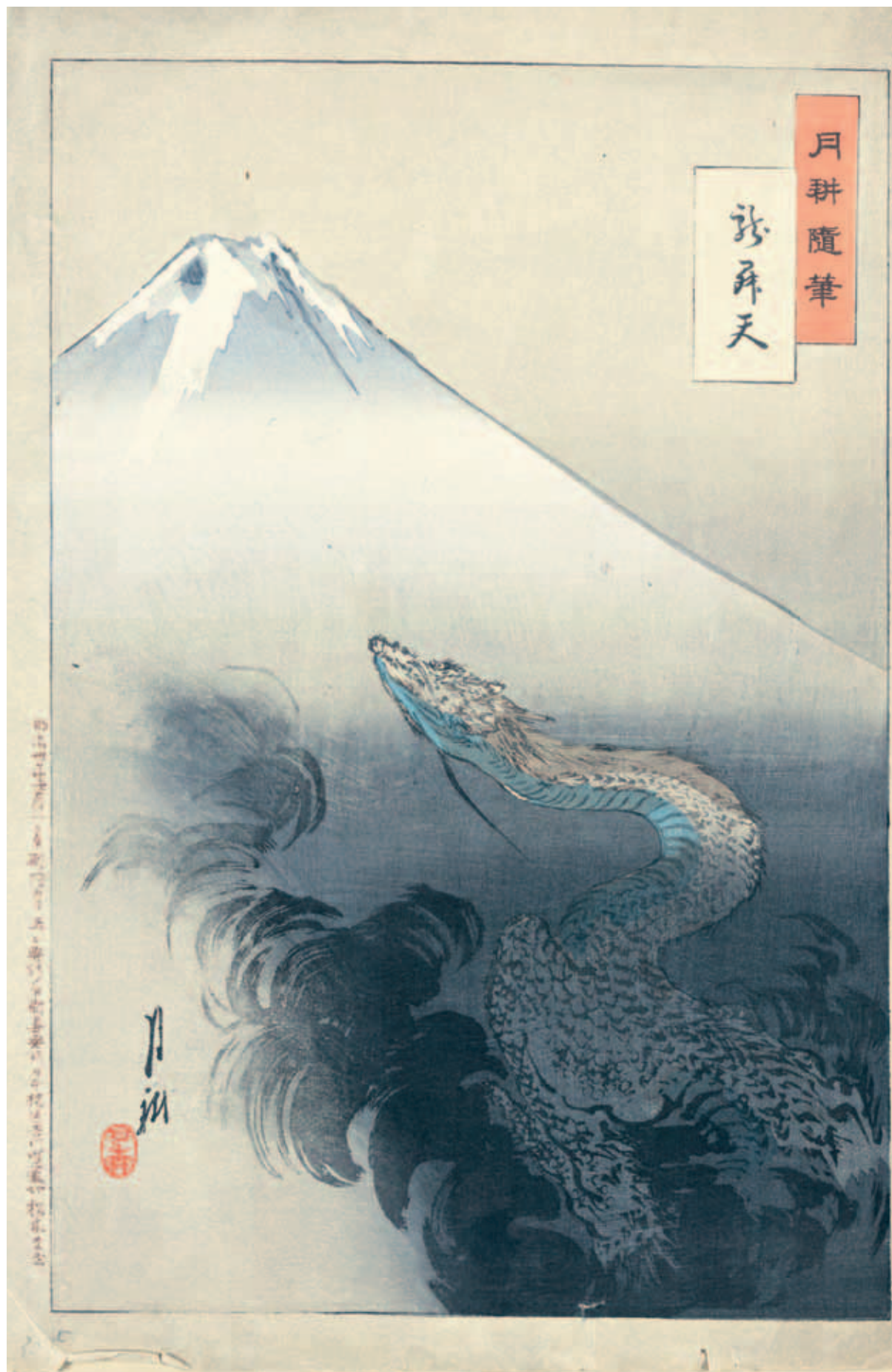




**Left 1896** "The Ancient Cherry Tree on Mount Togakushi" (*Togakushiyama no Jindaizakura*), from the series "Gathering of Pictures of Japan's Flowers" (*Nihon hana zue*). Ōban. Publisher: Sasaki Toyokichi. Collection Erich Gross, Switzerland.

**Left bottom 1899** Dragonfly and pumpkin from the album "Gekkō's art field" (*Gekkō gaho*). 24.7 x 30.3 cm (9.7 x 11.9 in.). Publisher: Daikokuya Heikichi (Matsuki Heikichi). Library of Congress.

**Right 1897 (reprint from 1893)** "Dragon rising to the heavens" (*Ryū shōten*), from the series "Gekkō's Random Sketches" (*Gekkō zuihitsu*). Ōban. Publisher: Daikokuya Heikichi (Matsuki Heikichi). Library of Congress.





# Ginkō 吟光

Act. c. 1873–1908

Family name: Adachi. Given name: Heishichi. Art names: Shōsetsusai (c.1873–75), Shinshō (around 1877), Shōsai (c.1881–89).

Not many details are known about Ginkō's life. He studied with the Western-style painter Goseda Hōryū (1827–1892) and apparently designed prints of the Boshin rebellion in 1870. His earliest known prints, however, are from 1873 when he produced several unserialized actor prints in the style of Kunichika that were mainly published by Gusokuya Kahei. In 1874, Gusokuya Kahei published one of the few actor series by Ginkō, "Complete Issue of Top Battle Stories" (*Kōdan isseki yomikiri*). Its popularity resulted in a supplement, issued shortly thereafter. Ginkō became very active in illustrating historical and current issues, especially the Satsuma Rebellion of 1877 and the Sino-Japanese War of 1894–95. In 1878, when he lived in Minaminabechō Itchōme, Ginkō started to

use other characters but with the same spelling to write his name.

In the 1880s, he also designed landscape prints and beautiful women and was active as a book illustrator and satirical cartoonist. Between 1885 and 1889, Yorozya Magobei published Ginkō's most successful series, "Pictorial Outline of the Japanese History" (*Dainippon shiryaku zue*). The prints in horizontal half format were later issued in an album with each one accompanied by a full page description. In 1889, he came into conflict with the law and was punished with one year in jail and a fine of fifty yen. The reason was an illustration in the 28th issue (Feb. 1889) of the satirical "Journal of the Society of Ready Wit" (*Tonchi kyōkai zasshi*), edited by Miyatake Gaikotsu (1867–1955).

Following an earlier drawn triptych that shows the issuance of the Meiji constitution, Ginkō now substituted the constitution-receiving Emperor Meiji with a skeleton. The illustration and its accompanying article is titled "Promulgation Ceremony for the Sharpening of the Ready Wit Law" (*Tonchi kenpō happushiki*). It was considered offensive enough to punish all involved persons and ban the journal. After he was released from jail, Ginkō continued to work until at least 1908. It is not known when he passed away.





**Left 1885 No. 30**, from the series "Pictorial Outline of the Japanese History" (*Dai Nihon shiryaku zue*). Chūban. Publisher: Yorozyua Magobei (Ōkura Magobei). Collection Arendie and Henk Herwig.

**Right 1874 No. 6**—The actor Ichikawa Sadanji I as Matsuyama Yaichirō, from the series "Stories finished reading in one session, Addendum" (*Kōdan isseki yomikiri tsuika*). Ōban. Publisher: Gusokuya Kahei. Collection Arendie and Henk Herwig.





# Kokunimasa 小国政

1874–1944

Art surname: Utagawa. Art names: Baidō (c.1889–94), Ryūa (c.1904).

Even though Kokunimasa is a late 19th/early 20th century artist, biographical details about him are sparse. Kokunimasa was born in 1874 as the oldest son of Utagawa Kunisada III who initially signed as Kunimasa IV. Kokunimasa means “Kunimasa Junior.” Active at least since 1889, Kokunimasa was best known for his triptychs illustrating the Sino-Japanese war of 1894–95, and the Russo-Japanese war of 1904–05. At other times he produced illustrations of other

national themes, but also spectacular actor prints portraying a single actor in a specific role in half-length over an entire triptych.

It is assumed that he is identical with the artist who signed as Kunimasa V, however, this signature appears in 1891 and Kokunimasa signed as Kokunimasa in the years before and after. If he indeed did use the name Kunimasa V it seems to have been just for a short time. Kokunimasa passed away in 1944.

**Below 1896** *The actor Ichikawa Danjūrō IX as Jishin Katō in the play Zōho Momoyama banashi, Kabuki Theater, I/1896, from the series “The Eighteen New Kabuki Plays” (Kabuki shinjūhachiban no uchi).* Ōban triptych. Publisher: Mizuno Asajirō. Collection Arendie and Henk Herwig.

**Right 1895** *“Attack in a snowstorm on the One-hundred Shaku Cliff in Weihaiwei Bay” (Ikaiei hyakushaku gake hōdai setchū daikōgeki).* Ōban triptych. Publisher: Katada Chōjirō. Library of Congress.

**Bottom right 1895** *The actor Onoe Kikugorō V as Taira no Tomomori in an unidentified play, Shintomi Theater, 1895.* Ōban triptych. Publisher: Hasegawa Sonokichi. Collection Arendie and Henk Herwig.













publishers

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## publishers



Tsutaya Jūzaburō and Nishimuraya Yohachi are the best known of the most active publishers (*hanmoto*) of Japanese woodblock prints. As the owners of the woodblocks and the copyrights, the publishers controlled the production as well as the sales of the many thousands of prints. Guilds (*nakama*) were established in the late eighteenth century to control copyright infringements and, at one time, publishers served as censors (*gyōji*) in an unsuccessful attempt by the government to self-regulate the vibrant market.

How alive the market of woodblock prints was can be seen in the number of publishers that existed and in the high number of different designs that were issued. From the seventeenth to twentieth century, we know the names and locations of just over 600 publishing firms plus an additional 500 publishers of which we have individual trademarks on the prints but do not know the proper names. Since the beginning of woodblock print production, the number of active publishers grew steadily and climbed over one hundred in the 1790s. The heyday was in the 1840s and 1850s with about 250 publishers (identified and unidentified) active. It fell with the opening of Japan to the West and the modernization of the country, but only slowly, with over 180 active publishers in the 1880s. The rapid decline came in the 1890s and 1900s when the new motifs of that time, the Sino-Japanese War of 1894–95 and the Russo-Japanese War of 1904–05, could only marginally help the woodblock print industry, and in the 1900s the number of active print publishers dropped to 40.

The publishing business during the Edo period was very competitive and publishers were usually small family businesses that were passed on from father to son, real or adopted. In most cases the new generation head took the name of his predecessor and continued the business, thus making it difficult to determine when the generational change occurred. One of the rare known

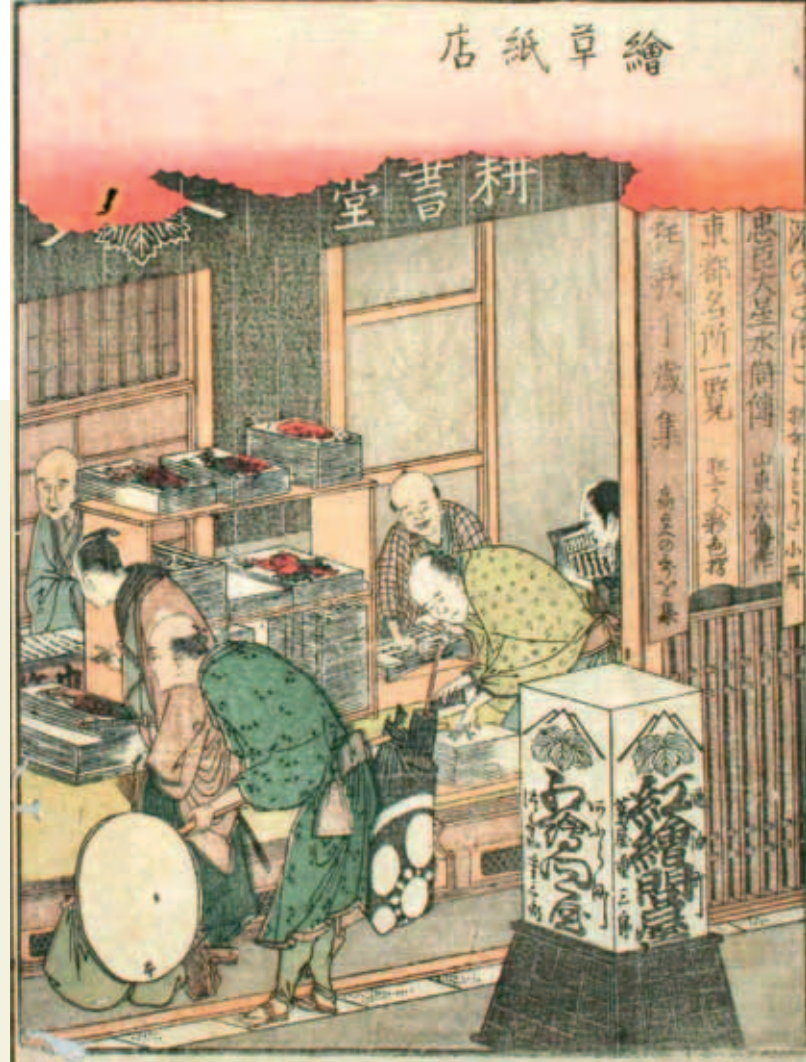


cases is Daikokuya Heikichi whose printing business lasted for five generations until Heikichi V died in June 1931.

New publishing businesses were more likely to get a head start by hiring renowned and established artists who demanded higher fees but were likely to be sold easier. Sometimes a publisher took over the business of another publisher who had to cease his operation for whatever reason. Ebisuya Shōshichi, for example, took over Kawaguchiya Shōzō's business in 1852, around six years after he had started his publishing enterprise.

The overwhelming concentration of publishers was in the Nihonbashi district around the bridge of the same name. This bridge was considered the official center of Edo and highways like the Tōkaidō, the important coastal road connecting Edo with Kyoto, started there. As the heart of the city, this mercantile area proved to be ideal for publishers to sell their prints to the locals as well as travelers. The Tōkaidō continued to Kyōbashi district and over the bridge of the same name, which was another popular location for publishers. Other prominent locations for publishers apart from the route of the Tōkaidō were districts with important temples like Asakusa's Sensōji and Shiba's Zōjōji, as well as Kanda Myōjin shrine. Some publishers moved premises within the same district or to another district, expanding their business and hoping to boost up sales, like Tsutaya Jūzaburō who moved in 1783 from the entrance to the Yoshiwara pleasure quarter to Nihonbashi Tōriaburachō.

Most of the prints were issued by a single publisher—either as part of a series or as stand-alone designs. Nishimuraya Yohachi, one of the most famous and active publishers, alone issued more than 140 print series between the 1770s and 1830s. Some series, like the so-called “ProceSSIONal Tōkaidō” (“Gō-jōraku Tōkaidō”) series from 1863 with over 160 different designs, were jointly issued by a number of publishers, in this case 25, and it remains unclear how such multi-



publisher projects got started and organized. The logistical effort must have been substantial, especially when several artists actually provided the designs.

The printing process for books was the same as for prints and commercial publishers used wood because it was flexible as well as durable to produce many copies at once. Wild cherry wood became the preeminent material for the blocks, though it was difficult to carve, as it lasted longer, allowing for more print runs. Mulberry paper, made of the bark, which has very strong fibers, was mostly used for the prints.

In this chapter, the publishers are presented in chronological order by the date, estimated or known, when they started to produce prints. They are listed by their trade name (*yagō*) and their firm name (*dōgō*), family name, and seal name under which they are also known are given in each entry, as are tables of the prints they issued and artists they worked with.

**Opposite 1858** Keyblock for the *ōban* print “Yoshiwara,” from the series “One Hundred Beautiful Women with Famous Sights of Edo” (*Edo meisho hyakunin bijo*), designed by Kunisada and Kuniyoshi II.. Cherry wood. Collection Arnold Satterthwait. Prints from this block are, for example, in the collection of the Tokyo Metropolitan Library (no. 025-C001-081), Japan Ukiyo-e Museum, Matsumoto, National Diet Library, Tokyo, and the Museum of Fine Arts, Boston (nos. 11.15084, 11.42253).

**Above 1802** Hokusai “Kōshodō,” the shop of Tsutaya Jūzaburō, from the book “Picture Book of Places of Entertainment in the Eastern capital” (*Ehon azuma asobi*). Publisher: Tsutaya Jūzaburō. Private Collection.



# Urokogataya Magobei

## 鱗形屋孫兵衛

### c.1687–1811

Firm name: Rinkakudō (1708–13), Kakurindō (1753), Kakurindō (1760); family name: Yamano Magobei. Located at Nihonbashi Minami Nichōme (around 1666), Nihonbashi Ōtemachō Sanchōme (c.1670s–1778), Nihonbashi Tōrihatagochō (1780s), Nihonbashi Ningyōchō-dōri Tadokorochō (1780s), Fukagawa Umibe Daikuchō (1790s).

Urokogataya Magobei was by far the most active publisher of actor prints in the first half of the eighteenth century. At first, Urokogataya Kahei (Kyōjiya) published books and produced maps of Edo beginning about 1657 until 1676. Some time between 1676 and 1680, the leadership of the firm was transferred to Urokogataya Sanzaemon who produced books and series by Hishikawa Moronobu (died 1694). Between 1682 and 1687 Urokogataya Magobei must have taken over. The years 1680 to 1682 can be clearly assigned to Sanzaemon but publications until 1687 are only inscribed “Urokogataya” and evidently do not indicate the publisher’s full name.

Magobei’s earliest dateable publication is from 1687. He continued to issue Moronobu’s works but became especially active in the field of actor prints. In the 1720s and early 1730s, he issued several prints jointly with fellow publisher Tsuruya Kiemon. From 1727 until 1773, he issued almost three hundred actor portraits alone, mostly by Kiyomasu II, Kiyomitsu, and Ishikawa Toyonobu (1711–1785). The figure to the right is by Nishimura Shigenobu (act. c.1723–47), who Urokogataya engaged many times to design both actor as well as beauty prints. This particular example shows the actor Ichimura Takenojō IV (1698–1762) in 1736. The figure on the far right of the next page is from around the same time, illustrating the right sheet of the triptych “Maiden Look, Set of Three” (*Jōfū sanpukutsui*). The center figure from the 1750s by Toyonobu is one of a number of designs showing young girls accompanying playing children.

Since 1735, Urokogataya regularly issued the “Guide to the Yoshiwara” (*Yoshiwara saiken*). He was joined in 1775, maybe already in 1774, by the upcoming publisher Tsutaya Jūzaburō who, in fall of 1776, took over and continued these guides on a regular basis until 1836. In 1775, Urokogataya was fined for the wrongdoing of his clerk who had republished a work without the permission of the initial publisher. The last known design by Urokogataya is an actor print by Kunisada from 1811.

Works	Date	Artist(s)
unserialized actor prints		Ishikawa Toyonobu, Kiyomasu, Kiyomasu II, Kiyomitsu, Kiyonaga, Kiyonobu II, Kiyotada, Kiyotsune, Kunisada, Nishimura Shigenobu, Shigenaga, Shunshō
unserialized beauty prints		Koryūsai, Okumura Toshinobu, Toyoharu
unserialized pictures of flowers and birds		Toyoharu
unserialized warrior prints		Nishimura Shigenobu
Tsukinami no asobi	1691	Moronobu
Jōfū sanpukutsui	late 1730s	Nishimura Shigenobu
Bijin sanpukutsui izutsu mae	late 1730s	Nishimura Shigenobu
Sanpukutsui hiyoku no san kyoku	c.1748	Shigenaga
Shinpan Edo hakkei	1750s	Kiyonobu II
Untitled series of beauties with children	1750s	Ishikawa Toyonobu
Fūryū yatsushi musha kagami	c.1769	Koryūsai
Untitled series on day and night events of the Twelve Months	c.1772–75	Shigemasa, Shunshō, Toyoharu



Above 1736 Shigenobu. The actor Ichimura Takenojō IV in the play *Tōkaidō yukumi guruma*, Ichimura Theater, VIII/1736. Hosoban urushi-e. Library of Congress. Mutō 2005, no. 2062.

Right 1750s Toyonobu. Playing with musical instruments. Hosoban benizuri-e. Library of Congress.

Opposite Late 1730s Shigenobu. “Maiden look, set of three—right” (*Jōfū sanpukutsui*). Hosoban tan-e. Collection Peter Rieder.







# Igaya Kan'emon

## 伊賀屋勘右衛門

### 1690s–1860

Seal name: Igakan; firm name: Bunkidō. Located at Nihonbashi Motohamachō Takashimachō (c.1690s–1755), Nihonbashi Takasagochō (c.1785–1809), Nihonbashi Kobunachō Nichōme Nakabashi-dōri (c.1810–15), Nihonbashi Shin'izumichō (c.1818–20), Nihonbashi Ōtenmachō Nichōme (c.1825–32), Kanda Nabemachi Nishiyokomachi (c.1838–48), Kanda Kajichō Nichōme (c.1849–60).

Igaya Kan'emon was active as a publisher of prints starting in the 1690s. He became one of the most active publishers during the early years, especially during the 1730s and 1740s. The figure on the right from 1732 by Kiyomasu II is an example of the mostly *hosoban* format actor prints Igaya issued. Igaya engaged all important artists from the Torii and Katsukawa schools but also Ishikawa Toyonobu (1711–1785). Next to the dominating field of actor prints Igaya also produced beauty prints, for example by Kiyomasu and Kaigetsudō Dohan.

Igaya also produced *hosoban* format actor prints in the 1780s and 1790s by artists such as Shun'ei. Shun'ei was in fact the main artist of Igaya and there seems to have been no engagement whatsoever with the upcoming and quickly dominating actor portraitist Toyokuni as there are no Igaya prints by Toyokuni known. However, this seems to not be related to the person Toyokuni but to Igaya pulling back from issuing prints and concentrating on books from the mid 1790s. Into the 1810s, Igaya issued many books, the majority of which were illustrated by Toyokuni, occasionally also by Toyohiro and Kunisada.

In 1807, Igaya is listed as a member of the Picture Book and Print Publishers Guild (*Jibon toiya*) and during 1811 and 1813 he was appointed four times to serve as a censor (*gyōji*) in an attempt by the government to regulate the print market.

*Nagauta* and *jōruri* libretti were Igaya's main business. Beginning possibly in 1715, but probably even earlier, Igaya produced a fair number of libretti and continued to do so until the 1850s.

It was only by the mid 1820s when Igaya occasionally returned to issuing prints. For the few dozen prints known from the second half of the 1820s and the 1830s, Igaya worked mostly with Kunisada but also hired lesser known artists like Kuniharu. In the late 1830s, Igaya seems to have produced only a series of children by Kuniyoshi and two beauty series, one by Eisen and one by Kunisada. The figure on the far right of the next page depicts one of the five beauty prints from Kunisada's series "Five Bridges of the Eastern Capital" (*Tōto godaibashi*).

In 1851, Igaya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*) but there are no prints known from the 1840s or early 1850s. Only a few actor prints appeared during the second half of the 1850s, designed by Kunisada, Kunisada II, and others. In the twelfth month of 1860, Igaya's business was taken over by Sakagawaya Heishirō, another publisher of *jōruri* libretti.



Works	Date	Artist(s)
nagauta and jōruri libretti		Ishikawa Toyonobu, Kiyomasu, Kiyomasu II, Kiyomitsu, Kiyonobu, Kiyonobu II, Kiyotada, Kuniharu, Kunisada, Kunisada II, Kuniyoshi, Okumura Toshinobu, Shigenaga, Shunkō, Shunsen, Shunshō
unserialized actor prints		Dohan, Kiyomasu, Kiyotada, Shigenaga
unserialized beauty prints		Shigenaga
unserialized pictures of flowers and birds		Kiyomasu
unserialized warrior prints		Shigenaga
Ka Shin Sai	1730s	Kiyomasu II
Yoshiwara hakkei hachimai no uchi	c.1730–35	Kiyomasu II
Mutsu Tamagawa rokumai no uchi	c.1730–35	Kiyomasu II
Ōmi hakkei	c.1735–40	Kiyomasu II
Nana Komachi	c.1740	Kiyomasu II
Kodomo asobi hakkyō no uchi	1830s	Kuniyoshi
Ukiyo nijūshikō	late 1830s	Eisen
Tōto godaibashi	1838–40	Kunisada





**Opposite 1732 Kiyomasu II.** The actors Segawa Kikujirō I as Yaoya Oshichi and Mimasu Kantarō II as Kichisaburō in the play *Shōchikubai kongen Soga*, Ichimura Theater, I/1732. Hosoban urushi-e. Collection Peter Rieder. Mutō 2005, no. 559.

**Left top 1750 Toyonobu.** The actors Sanogawa Ichimatsu I and Sawamura Chōjūrō III in an unidentified play. Hosoban benizuri-e. National Museum of Ethnology, Leiden, The Netherlands. Mutō 2005, no. 2087.

**Left bottom Late 1790s Shun'ei.** The actor Ichikawa Yaozō III in an unidentified role. Hosoban nishiki-e. National Museum of Ethnology, Leiden, The Netherlands.

**Above Late 1830s Kunisada.** Chikaōbashi, from the series "Five Bridges of the Eastern Capital" (*Tōto godaibashi*). Ōban. Japan Ukiyo-e Museum, Matsumoto.





# Emiya Kichiemon

## 江見屋吉右衛門

1688–1835

Firm name: Rankōdō; family name: Uemura Kichiemon. Located at Shiba Shinmei-mae Yokochō Mishimachō, Nihonbashi Bakurochō (since the 1790s).

Information about the publisher Emiya Kichiemon is sparse. In the late seventeenth century, Emiya started as a publisher of books. From c.1714 until 1773, Emiya was one of the most active publishers of actor prints. Emiya produced prints by all major artists, but mostly by Kiyomasu II, Kiyonobu II, and Okumura Toshinobu. The figure to the immediate right illustrates such an early actor print by Kiyonobu II from 1730. Shigenaga was also one of the artists engaged by Emiya. Emiya did not confine himself only to actor prints but published other motifs as well, for example genre prints like the series “Pleasure Boats at Ryōgoku” (*Ryōgoku no funeyusan*).

According to an unverifiable legend it was Kichiemon III who invented in 1744 the *kentō*, the alignment marks carved in all the woodblocks of a set. The development of the *kentō* led to the development of prints printed with two colors (*benizuri-e*) as exact printing was now guaranteed. Pictures of the actor Ichikawa Danjūrō (III?) and the Daimonjiya brothel were apparently the first ones he produced with this new technique. However, dateable *benizuri-e* from before 1744 are known that dispute this anecdote. In the second half of the eighteenth century, Emiya mostly signed with the family name Uemura. When Emiya Kichiemon III passed away he was 85 years old. Kichiemon IV then passed away at the age of 75. In 1807, he is listed as a member of the Picture Book and Print Publishers Guild (*Jibon toiya*). In 1812 the publishing business was led by Kichiemon V. While Emiya produced several illustrated books in the 1800s there are only a few prints known from the 1820s and early 1830s, and the last dates to 1835.

Works	Date	Artist(s)
unserialized actor prints		Kiyohiro, Kiyomasu, Kiyomasu II, Kiyomitsu, Kiyomitsu II, Kiyonaga, Kiyonobu, Kiyonobu II, Kunisada, Kuniyasu, Okumura Toshinobu, Shigenaga, Shun'ei
Kanazawa hakkei no uchi	1720s	Shigenaga
Untitled series on the Eight Views	1720s	Shigenaga
Ryōgoku no funeyusan	1720s	Kiyonobu II
Iroko rokkasen	1746	Kiyonobu II
portrait of the actor Segawa Kikunōjō II [single hosoban]	1767	Kiyonaga (earliest known work)

**Left top 1720s Kiyonobu II.**  
No. 2—Firework preparations, from the series “Pleasure Boats at Ryōgoku” (*Ryōgoku no funeyusan*). Hosoban urushi-e. National Museum of Ethnology, Leiden, The Netherlands.

**Left bottom 1767 Kiyomitsu.**  
The actor Nakamura Matsue I as Kumo no Saima in an unidentified play. Hosoban benizuri-e. National Museum of Ethnology, Leiden, The Netherlands. Mutō 2005, no. 1123.





**Left 1730 Kiyonobu II.** The actors Mimasu Kantarō II and Fujimura Hanjūrō II in an unidentified play. Hosoban urushi-e. Asian Art Museum, National Museums in Berlin. Mutō 2005, no. 102.

**Above c.1720s/30s Shigenaga.** Benkei offering gifts to two children who have been gathering pine needles. Hosoban urushi-e. Library of Congress.



# Murataya Jirōbei 村田屋次郎兵衛

c.1659–1844

Seal name: Murata; firm name: Eiyūdō. Located at Nihonbashi Tōriaburachō Kitagawa.

At first, Murataya Jirōbei was a publisher of books. Since the 1720s he was active in producing actor prints and prints of beautiful women. He commissioned popular, well-known artists like Bunchō, Kiyomasu II, Kiyonobu I, and Nishimura Shigenobu (act. c.1723–47), as well as minor artists like Tamura Sadanobu and Hagawa Wagen (act. c.1720s).

From time to time Murataya put rare motifs on the market like a “*nehan zu*” or Nirvana painting by Shigenobu from the 1740s, depicting the death of the historical Buddha.

In the 1770s and 1780s, Murataya mostly worked with Katsukawa school artists like Shunkō and Shunshō. In the second half of the 1790s, Murataya issued a few large-head actor portraits by Kunimasa and Toyokuni, and in the 1800s followed pillar prints (*hashirae*) by various artists, especially Utamaro.

From the 1730s, Murataya also produced books. In the book *Atariyashita jihon toiya* that he published in 1802 is an illustration of Murataya’s shop by Jippensha Ikku. From around the same

time dates Utamaro’s series “Three Laughters at Children’s Playful Spirits” (*Kokei no sanshō*).

In 1807, he is listed as a member of the Picture Book and Print Publishers Guild (*Jihon toiya*) and of the Book Publishers Guild (*Shomotsu toiya*). The versatile Murataya concentrated now on books with illustrations by Hokusai, Hokuba, and Shuntei.

In the 1810s he mainly produced unserialized actor prints by Toyokuni. In 1811 and 1812 he acted as a censor of prints.

It is not clear if Murataya Jirōbei’s business came to an end in the early 1820s as he suddenly disappeared from the scene. In the first half of the 1840s however there appears a small number of series by Hiroshige and Kuniyoshi that bear a “Murata” publisher seal. Most importantly is the last of these series by Kuniyoshi, “Thirty-six Views of Mount Fuji Seen from the Eastern Capital” (*Tōto Fujimi sanjūrokkei*) of which only six different designs were produced.

**Right c.1802 Utamaro.** “*Ten shiny names*” (*Tō en mei*), from the series “*Three Laughters at Children’s Playful Spirits*” (*Kokei no sanshō*). Ōban. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 218.2-1.

**Opposite top 1740s Shigenobu.** “*Nirvana painting*” (*Nehan zu*). Ōban tan-e. Asian Art Museum, National Museums in Berlin.

**Opposite bottom 1806 Utamaro.** “*Scene at six o’clock at night*” (*Kuremutsu doki no fuzei*), from the series “*Floating World Sundial of Summer*” (*Ukiyo natsu no hidokei*). Ōban. Collection Peter Rieder. Unlisted in Ukiyo-e shūka 3 (1978), no. 221.

**Below c.1843–44 Kuniyoshi.** “*Mount Fuji from the Sumida embankment at dusk*” (*Sumida tsutsumi no yū Fuji*), from the series “*Thirty-six Views of Mount Fuji Seen from the Eastern Capital*” (*Tōto Fujimi sanjūrokkei*). Ōban. Collection Peter Rieder. Robinson 1961, no. 9.







Works	Date	Artist(s)
unserialized beauty prints		Bunchō, Chōki, Eishō, Ishikawa Toyonobu, Kiyonobu II, Shunchō, Utamaro
unserialized actor prints		Bunchō, Kiyomasu II, Kiyonobu, Kiyonobu II, Kunimasa, Nishimura Shigenobu, Shunkō, Shunshō, Shuntei, Tamura Sadanobu, Toyokuni, Wagen
unserialized warrior prints		Masayoshi
Musha sanpukutsui	1730s	Tamura Sadanobu
Ka Shin Sai	1730s	Shigenaga
Tachibana sanpukutsui	1730s	Nishimura Shigenobu
Enjō sanpukutsui	1730s	Tamura Sadanobu
Shōgatsu asobi sanpukutsui	1760s	Kiyomitsu
Moji-e sanpukutsui	1760s	Fusanobu
Seirō setsugekka	c.1793	Utamaro
Musume hidokei	c.1794–95	Utamaro
Shichigosan kodakara awase	c.1799	Utamaro
Tōsei onna fūzoku tsū	c.1800	Utamaro
Tōsei bijin sanyū	c.1800	Utamaro
Ukiyo san seki	c.1800	Utamaro
Seirō shōchikubai	early 1800s	Chōki
Seirō tōji zensei no kimi	early 1800s	Tsukimaro
Tōsei onna fūzoku tsū	c.1801–02	Utamaro
Kokei no sanshō	c.1802	Utamaro
Kindai nanasai jo shika	c.1804	Utamaro
Fūryū goaikyō	1806	Utamaro II
Ukiyo natsu no hidokei	1810s	Utamaro II
Chūshingura	1815	Shuntei
Kingyo zukushi	c.1839–42	Kuniyoshi
Shinpan tōto meisho	c.1840	Hiroshige
Toto meisho [chūtanzakuban format]	c.1840	Hiroshige
Toto Fujimi sanjūrokkei	c.1843–44	Kuniyoshi





# Tsuruya Kiemon 鶴屋喜右衛門

1620s–1852; c.1870–98

Seal name: Tsuruki; firm name: Senkakudō; family name: Kobayashi Kiemon. Located at Nihonbashi Ōtenmachō Sanchōme (until at least 1750s), Nihonbashi Tōriaburachō Kitagawa Nakahodo (c.1784–1841), Nihonbashi Motohamachō (around 1851), Nihonbashi Naniwachō (c.1872–75), Nihonbashi Shin'ōsakachō 10-banchi (1876–95), Nihonbashi Hongokuchō Sanchōme 17-banchi (from 1896).

Tsuruya Kiemon was one of the longest active publishers. His beginning dates back to the 1620s when he first published books. In the 1670s, he published the first picture albums by Moronobu. From the 1720s Tsuruya produced prints by artists like Kiyoharu and Kiyomasu II. Over the years output increased and business boomed from the late 1780s until the 1800s.

Tsuruya engaged Chōki and Toyokuni to design actor prints. Utamaro designed beauties both in full length, seen in the series “Little Seedlings—Seven Stages in the Life of Komachi” (*Futabagusa nana Komachi*), as well as in half length, such as “Elegant Sports of Four Seasons” (*Fūryū shiki no asobi*). The market craved images like this and Tsuruya was a versatile publisher who did not stay in one niche but served all kinds of interests.

In 1807 he was a member of the Picture Book and Print Publishers Guild (*Jibon toiya*) and member of the Book Publishers Guild (*Shomotsu toiya*). In the same year, Tsuruya issued the series “Twelve Hours of the Courtesans” (*Keisei jūni toki*), the earliest known print by Kunisada. In 1811 and 1813, Tsuruya functioned as *gyōji* (censor) for the guild, following regulations by the government that attempted to control the market better. In 1817, he issued Toyokuni's important drawing manual for the leading actors of the time, “Quick Instructions in Actor Likenesses” (*Yakusha nigao haya geiko*).

Tsuruya's shop is illustrated in the first volume of the book “Gathering of Famous Views of Edo” (*Edo meisho zue*), issued in 1834. In the same year, the existing Tsuruya Kiemon who was born presumably in 1788, passed away and the publishing house was continued by a new heir who inherited the name.

Tsuruya Kiemon's by far most successful but fatal publication was the multi-volume novelette “A Country Genji by a Fake Murasaki” (*Nise Murasaki inaka Genji*), written by Ryūtei Tanehiko (1783–1842) and illustrated by Kunisada. Tsuruya issued the first volume in 1829 and continued to put at least two volumes per year on the market until 1842. Volume 38 is the last that was printed, even though almost complete drafts for consecutive volumes exist. The reason for the halt was the Tenpō Reforms, an attempt by the government to control publishing and the “Country Genji” was one of its victims. Tsuruya was summoned repeatedly to the authorities to be questioned about the matter. The blocks were confiscated and Tsuruya had to pay a fine. Ryūtei Tanehiko, the author, died shortly after or during the interrogation.

The “Country Genji” is considered to be the most successful serial novel of the Edo period. Its impact can be seen in other publications like books and prints but also the fashion at that time. In 1838, Tsuruya himself was the first publisher who issued a series of prints under the same name as the original book and by the same artist, Kunisada. Each sheet presents a full length portrait of one of the main characters in the book. By the mid-1840s, other publishers picked up the new theme and also issued prints. Different sequels appeared of the novel and the interest in the “Country Genji” flourished well into the Meiji period.

The publisher Tsuruya was back in business by 1847, producing several books but only one print by Kuniyoshi is known from this time. In 1851, Tsuruya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*) and member of the Tōrichō Faction (*Tōrichōgumi*) of the Guild of Book Publishers (*Shomotsu toiya*). However, he was not able to recover from the complications with the “Country Genji” and his business was taken over by fellow publisher Tsujiokaya Bunsuke in the fourth month of 1852. From this point on there are no more prints by Tsuruya, but books appear again starting around 1870 by Tsuruya Kiemon. In which way this Tsuruya is related to the previous is unclear. The Meiji period Tsuruya Kiemon operated from a new location in Nihonbashi Naniwachō and was also mentioned on Guild lists up to 1875. Beginning in 1876, the family name Kobayashi Kiemon appears and the location given is Nihonbashi Shin'ōsakachō 10-banchi. The new Tsuruya produced only books, with just a few of them illustrated by artists like Yoshiiku and Kyōsai.





Works	Date	Artist(s)
unserialized actor prints		Kiyonobu II, Kunisada, Kuniyoshi, Sadahide, Shun'ei, Toyokuni
unserialized beauty prints		Kiyonaga, Kunisada, Kuniyoshi, Shunchō, Utamaro
unserialized landscape prints		Shunshō
unserialized sumo prints		Shunshō
unserialized warrior prints		Kunisada, Kuniyoshi, Toyokuni
Kamakura hakkei	1720s	Kiyoharu
Fūryū utai sanpukutsui	late 1750s	Miyagawa Shunsui
Chūshingura	1780s	Shun'ei
Haifū yanagidaru	c.1789–95	Shunchō
Uki-e Chūshingura	1790s	Masayoshi
Ukiyo Chūshingura	1790s	Utamaro
Haifū yanagidaru	c.1790	Kiyonaga
Uki-e	early 1790s	Masayoshi
Untitled series of warrior prints on the expedition to Mt. Ōe	early 1790s	Masayoshi
Seirō Niwaka onna geisha no bu	c.1792–93	Utamaro
Fujin sōgaku juttai	c.1792	Utamaro
Enchū hassen	c.1793	Utamaro
Seirō jishukō	c.1793–94	Kiyonaga
Karitaku hakkei	c.1794	Utamaro
Chūshingura	mid 1790s	Chōki
Untitled series of heroines from kabuki plays	mid 1790s	Chōki
Nishiki-ori Utamaro-gata shin-moyō	c.1797	Utamaro
Seirō Niwaka zensei asobi	c.1797	Chōki
Azuma jikkei	c.1798–1801	Chōki
Seirō kabuki yatsushi ezukushi	1799	Utamaro
Joshoku kaiko tewaza gusa	c.1799	Utamaro
Tanzaku waku	late 1790s	Chōki
Fūryū shiki no asobi	c.1800	Utamaro
Fūzoku masakagami	1800s	Kiyomitsu II
Futabagusa nana Komachi	c.1803	Utamaro
Edo meibutsu nishiki-e kōsaku	c.1803	Utamaro
Sangoku yōko den	1807	Hokusai
Keisei jūni toki	1807	Kunisada
Fūryū Ōmi hakkei	1810s	Eizan
Edo shōkei	1822–26	Kunisada/Sadafusa
Shiki asobi no uchi	1830–34	Kunisada
Edo jiman zensei zoro	1830s	Sadakage
Shiga no uchi	1830s	Sadakage
Hyaku monogatari	c.1830	Hokusai
"Hōeidō ban Tōkaidō"	c.1832–33	Hiroshige
Kanadehon Chūshingura	c.1834	Kunisada
Fūryū wa miyabi sanmin	1836–38	Kunisada
Yōbu hakkei	c.1836	Kuniyoshi
Nise Murasaki inaka Genji	1838	Kunisada
Edomurasaki azuma Genji	1838–41	Kunisada
Tōkaidō gojūsan tsugi	c.1838–42	Kuniyoshi
Kameido Tenmangū hōnō inaka Genji gakumen utsushi	1839–40	Kunisada
Fūryū shokunin zukushi	early 1840s	Sadahide
Yoku to iu kedamono [single ōban]	c.1847–48	Kuniyoshi

**Left 1838 Kunisada.** *Futaba-no-ue and a portrait of the actor Ichimura Uzaemon XII as Ashikaga Mitsuuji, from the series "A Country Genji by a Fake Murasaki" (Nise Murasaki inaka Genji).* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Right top c.1803 Utamaro.** *"Kayoi Komachi", from the series "Little Seedlings—Seven Komachis" (Futabagusa nana Komachi).* Ōban. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 115.3

**Right bottom c.1797 Utamaro.** *From right to left, Ume, Machi, the courtesan Yosooi and her attendants Tomeki and Nioi of the Matsubaya (Matsubaya uchi yoyo Ume, yoyo Machi, yoyo Yosooi, Tomeki, Nioi).* Ōban diptych. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), no. 99.







Above c.1816 Kunisada. "Pilgrimage to Ōji in the second month" (Kisaragi Ōji mōde), from an untitled series on the Twelve Months. Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.





**Right top Early 1800s Utamaro.**  
*Kintarō grabbing Yamauba's hair.*  
 Ōban. Library of Congress. Ukiyo-e  
 shūka 3 (1978), no. 733.

**Right bottom 1799 Toyokuni.** *The*  
*actors Segawa Kikunōjō III as*  
*Shirotae and Arashi Hinasuke II as*  
*Akita Jōnosuke in the play*  
*Utsukushiki yuki no sekai, Ichimura*  
*Theater, XI/1799.* Ōban. National  
 Museum of Ethnology, Leiden, The  
 Netherlands.



# Nishimuraya Yohachi 西村屋与八

c.1751–1860

Seal name: Nishiyo; firm name: Eijudō; family name: Hibino. Located at Nihonbashi Bakurochō Nichōme Minami Kado.

Nishimuraya Yohachi is among the most important publishers in the history of prints and may be the publisher with the biggest output over time. Starting in 1751, the earliest designs he put on the market are actor portraits by Kiyomitsu, followed by the works of Harunobu, Bunchō, Shunshō, Koryūsai, and Kiyonaga. In short, since his beginning, all important and popular artists worked for him.

Nishimuraya was the foremost publisher of Eishi's works like the series "Manzai Dancers of the Green Houses at the Niwaka Festival" (*Seirō manzai Niwaka*), dated to c.1791. At the same time Nishimuraya also issued beauties by other artists such as Utamaro, for example in the series "Treasury of Loyal Retainers" (*Chūshingura*).

Nishimuraya's success was not only in engaging the best artists but also in serving a broad range of buyer's interest. Toyokuni designed many actor prints for him, so did Kuniyasu and especially Kunisada who captured the interior of the different theaters in Edo. The figure below is a very rare picture of actors off stage by Kunisada, the

only design known from the series "Brocade Prints of the Dressing Room, Third Volume" (*Gakuya nishiki-e sanben*), dated to the eleventh month 1812. A few months earlier, all ten designs of the Second Volume were issued and, according to the inscription on this print, ten designs were also planned for this series where Kunisada changed the composition from the earlier vertical series to now horizontal designs. A First Volume is not known.

Nishimuraya seemed to have been open to producing unusual compositions or new motifs. The figure on the left of page 196 is a rare vertical diptych capturing a dramatic scene of the play "The Temple Gate and the Paulownia Crest" (*Sanmon gosan no kiri*), staged at the Ichimura Theater in 1828. The figure on the opposite page is from Hokusai's extraordinarily successful series "Thirty-six Views of Mount Fuji" (*Fugaku sanjūrokkei*) that Nishimuraya published from c.1829 until 1833. In the 1830s, his production of illustrated books increased significantly until it came to an abrupt end in early 1841.

Nishimuraya's shop is illustrated by Kiyonaga in the book "Colors of the Three Mornings" (*Saishiki mitsu no asa*) from 1787. In 1799, Toyokuni designed a memorial portrait of the 71 years old founder. In 1807, Nishimuraya was a member of the Picture Book and Print Publishers Guild (*Jihon toiya*) and a member of the Book Publishers Guild (*Shomotsu toiya*). Nishimuraya suddenly stopped producing prints and illustrated books in early 1841, apparently because of a change in leadership from Yohachi II to the adopted Yohachi III. In 1851, Nishimuraya is still listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) and as a member of the Tōrichō Faction (*Tōrichōgumi*) of the Guild of Book Publishers (*Shomotsu toiya*), however, there are no publications. There was a short revival in 1860 with a few actor prints like the series "Stylish Mirror of Famous Actors and Their Handwriting" (*Imayō meika jibitsu kagami*). The final end came in the third month of the same year when Nishimuraya was taken over by the publisher Maruya Tokuzō.



Left 1812 Kunisada. The actors Sawamura Sōjūrō IV, Sawamura Shirogorō II, and Sawamura Sōtarō off stage, from the series "Brocade Prints of the Dressing Room, Third Volume" (*Gakuya nishiki-e sanben*). Ōban. Asian Art Museum, National Museums in Berlin.



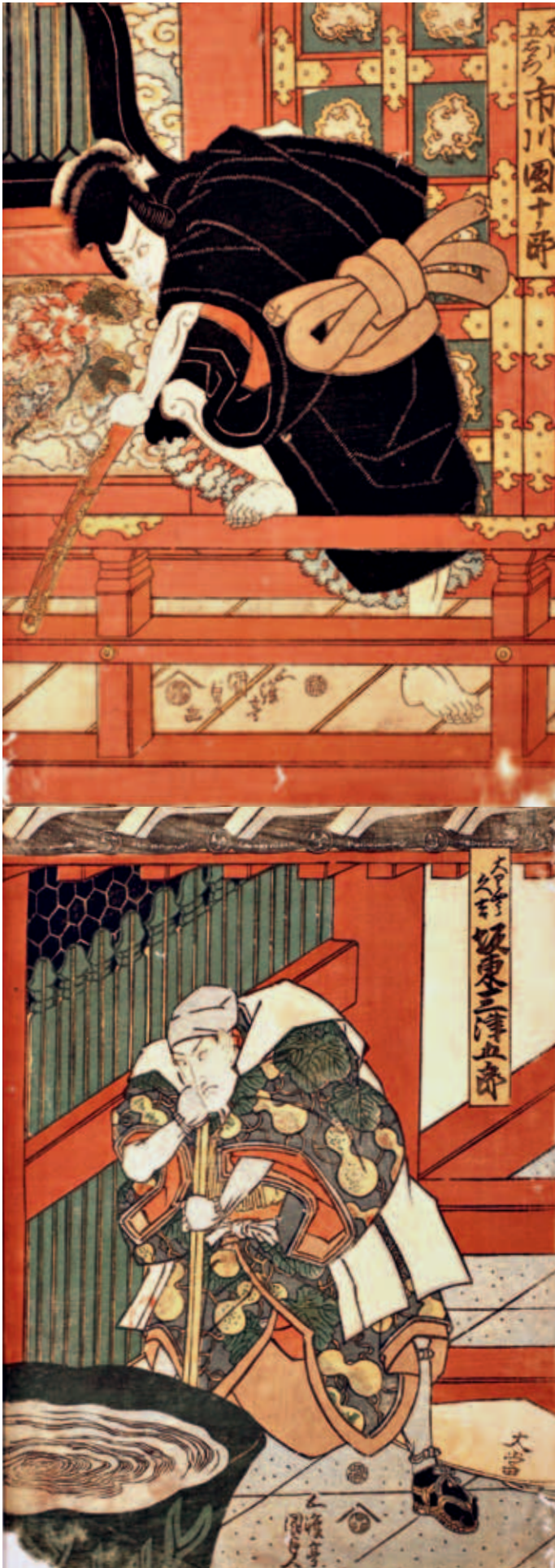


**Left c.1829–33 Hokusai. “Fuji from Kanaya on the Tōkaidō” (Tōkaidō Kanaya no Fuji), from the series “Thirty-six Views of Mount Fuji” (Fugaku sanjūrokkei).** Ōban. Library of Congress. Nagata 1981, p. 229, vertical ōban no. 18.37.

Works	Date	Artist(s)
unserialized actor prints		Bunchō, Kiyomitsu, Kiyonaga, Kiyoshige, Kunisada, Kuniyasu, Sadahide, Shun'ei, Shunshō, Toyokuni, Toyokuni II
unserialized beauty prints		Eishi, Eishō, Kiyonaga, Koryūsai, Kunisada, Sadahide, Shun'ei, Shunzan, Toyoharu, Toyohiro
unserialized landscape prints		Toyoharu
unserialized pictures of flowers and birds		Koryūsai
unserialized sumo prints		Kunisada, Shun'ei
unserialized warrior prints		Hokusai
Untitled series known as “Folded Love Letters”	c.1769–70	Bunchō
Untitled series on the Eight Views	c.1770	Harunobu
Uki-e	1770s	Shigemasa
Edo meisho hachigaseki	1770s	Toyoharu
Shinpan uki-e	1770s	Toyoharu
Uki-e	early 1770s	Toyoharu
Hinagata wakana no hatsumoyō	1776–81	Koryūsai
Imayō gijo rokkasen	c.1776–81	Koryūsai
Seirō Niwaka kyōgen	c.1776–81	Koryūsai
Fūryū zashiki hakkei	c.1777	Kiyonaga
Fūryū Yoshiwara hakkei	c.1778	Kiyonaga
Gidō jūnikikō	c.1779	Kiyonaga
Minami hakkei	c.1780	Kiyonaga
Fūryū ryaku mu tamagawa	c.1780	Kiyonaga
Edo hakkei	c.1781	Kiyonaga
Asakusa Kinryūzan hakkei	c.1782	Kiyonaga
Hinagata wakana no hatsumoyō	c.1782–83	Kiyonaga
Asakusa Kinryūzan jikkei	c.1783	Kiyonaga
Kōto hana jikkei	c.1783	Kiyonaga
Uki-e	c.1785–86	Hokusai
Gosetsu asobi	c.1786	Kiyonaga
Shinpan uki-e	c.1786–87	Hokusai
Edo hakkasho	c.1786–87	Eishi
Gidō jūnigatsu	c.1787	Kiyonaga
Hinagata wakana no hatsumoyō	c.1787	Shunzan
Goshiki no asobi	c.1787–88	Eishi
Haikai shūitsu	c.1787–89	Hokusai
Tōto hōgaku	c.1788–90	Hokusai
Ukiyo jūnikagetsu	c.1788–90	Eishi
Fūryū otokodate hakkei	c.1789	Hokusai
Chūshingura	1790s	Shun'ei
Kokon eiyū kurabe	1790s	Shun'ei
Gayū jūnishi	1790s	Shunzan
Edo nishiki kotobuki jūnikagetsu	1790s	Toyokuni
Jūni mai zoku	1790s	Toyokuni
Oshiegata	1790s	Shun'ei
Edo nangoku hakkei	early 1790s	Toyokuni
Edo hakki kata	c.1790	Eishi
Koto hakkei	c.1790	Eishi
Seirō manzai Niwaka	c.1791	Eishi
Seirō Niwaka zensei asobi	c.1791–94	Shunzan
Seirō bijin rokkasen	c.1794	Eishi
Fūzoku ryaku rikugei / Fūryū ryaku rikugei	c.1794–95	Eishi
Seirō bijin rokkasen	c.1794–95	Eishi
Wakana hatsu ishō	c.1795–96	Eishi
Ryōgoku Sumidagawa hakkei	c.1795–97	Eishō

Works	Date	Artist(s)
Chūshingura	late 1790s	Toyokuni
Wakana hatsu moyō	c.1796	Eishi
Wakana hatsu moyō	c.1796–97	Eishō
Ukiyo Genji hakkei	c.1797–99	Eishi
Ushitoshi Niwaka	c.1798	Shunzan
Keshō rokkasen	1800	Toyokuni
Seirō shiki no nagame	1800s	Kiyomitsu II
Shochō jūnikai	early 1800s	Eishi
Shinpan Chūshingura jūichidan zoku	1801	Toyokuni
Chūshingura	1802	Utamaro
Untitled Iroha series	c.1802	Utamaro
Bijin gosetsu no asobi	1803	Utamaro
Imayō gonin hayashi	1806	Kiyomitsu II
Ayatsuri moyō take no isetsu	1806	Utamaro
Chūshingura	c.1801	Utamaro
Tōsei bijin onna hinagata	1806	Kiyomitsu II
Onna fūzoku ishō tsuke	1806	Kiyomitsu II
Tōto meisho	c.1806	Hokusai
Shinpan imayō shiki no hana	1807	Kiyomitsu II
Jūnigumi no uchi	1809	Toyokuni
Fūryū rokkasen	1810s	Eizan
Fūryū setsugikka	1810s	Eizan
Shokoku meisho fūkei	1810s	Utamaro II
Musume shichi henge no uchi	1811	Toyokuni
Shichi henge no uchi	1811	Toyokuni
Fūryū Ōmi hakkei	c.1811	Eizan
Uki-e Chūshingura	c.1811	Kuninao
Gakuya nishiki-e nihen	1812	Kunisada
Gakuya nishiki-e sanben	1812	Kunisada
Sugata hakkei	1813	Toyokuni
Yakusha hanjimon	1813	Kunisada
Imayō jokasen sanjūrokuban zoku	c.1813	Shikimaro
Untitled series of landscapes with Dutch letter borders (“Ranjiwaku Edo meisho”)	late 1810s	Shinsai
Shūjo hakkei	1818–20	Kunisada
Tōsei aishō kaichū kagami	1820	Kunisada
Fūryū nana Komachi	1820s	Eizan
Untitled series of famous sights in Edo	1820s	Shotei Hokuju
Soto to uchi sugata hakkei	1821	Hiroshige
Edo hakkei no uchi	1821	Kunisada
Untitled landscape series with beauties	1825	Kunisada
Fūryū bijin zoro	c.1826	Eizan
Kan-so gundan	1827	Kunisada
Fugaku sanjūrokkei	c.1829–33	Hokusai
Shokoku taki meguri	c.1832	Hokusai
Untitled small flowers series	c.1832	Hokusai
Untitled large flower series	c.1833	Hokusai
Shokoku meikyō kiran	c.1834	Hokusai
Shokoku meisho	c.1834–35	Hokkei
Untitled series of warriors	c.1834–35	Kuniyoshi
Hyakunin ishū uba ga etoki	1835	Hokusai
Kyokutei-ō seicho hakkenshi zuiichi	c.1836–38	Kuniyoshi
Tōkaidō meisho no uchi Yokohama fūkei	1860	Sadahide
Imayō meika jihitsu kagami	1860	Kunisada





**Left 1828 Kunisada.** The actors Ichikawa Danjūrō VII as Ishikawa Goemon and Bandō Mitsugorō III as Mashiba Tairyo Hisayoshi in the play *Sanmon gosan no kiri*, Ichimura Theater, III/1828. Ōban diptych. Asian Art Museum, National Museums in Berlin.

**Above 1860 Kunisada.** The actor Sawamura Tanosuke III as Oshichi, from the series „Stylish Mirror of Famous Actors and Their Handwriting“ (*Imayō meika jihitsu kagami*). Ōban. Collection Arendie and Henk Herwig.

**Right c.1802 Utamaro.** “Third act” (*Sandanme*), from the series “Treasury of Loyal Retainers” (*Chūshingura*). Ōban. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 368.3.



忠臣蔵三段目



奇磨筆 合





# Maruya Jinpachi 丸屋甚八

c.1759–1872

Seal name: Marujin; firm name: Enjudō (conf. 1807–33), then Tōkokudō (conf. 1865–72). Located at Nihonbashi Tōriaburachō (around 1802), then Shiba Shinmeimae Mishimachō (at least from 1809).

Maruya Jinpachi is among the most active publishers in the history of Japanese woodblock printing. He started in the late 1750s and first produced beauty prints by Harunobu and actor prints by Bunchō, Kiyomitsu, and Shunshō. The figure on the right of page 201 by Shunshō from 1772 is an example of such early actor prints.

In the 1790s and early 1800s, he sometimes worked with Utamarō who created prints of beauties for him, but Maruya also published designs by lesser known artists such as Eishin's series "Ten Views of Fashionable Parlor Performances" (*Fūryū zashiki gei jikkei*) from the early 1800s.

His output of books was especially remarkable in the 1810s and 1820s. From his start until at least the 1840s, Maruya also produced books and commissioned a wide

range of artists for the illustrations. Like many other publishers, Maruya served the kabuki theater lovers by regularly issuing actor prints on present performances. Toyokuni and Kunisada are the two artists he predominantly engaged for this work.

Maruya tried to serve all kinds of interests and he also published fan prints, prints on Genji, and landscapes, such as Hiroshige's series "Three Views of Famous Places in Edo" (*Edo meisho mitsu no nagame*, 1843).

By 1807, he is listed as a member of the Picture Book and Print Publishers Guild (*Jibon toiya*). Around that time he must have moved premises, from Nihonbashi Tōriaburachō to Shiba Shinmeimae Mishimachō. By 1851, he is a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild. In the 1850s, Maruya had no successors and in

the sixth month of 1853, he adopted Iseya Chūsuke, who was a small, nearby publisher active since c.1849. In the tenth month, Iseya Chūsuke continued the business under the name Maruya Jinpachi.

The business continued to thrive under the new Maruya and many series as well as unserialized prints were issued. A new theme that he picked up was the curious interest in foreigners, after the country was finally opened in the 1850s. The figure on page 200 is an example by Yoshikazu from 1861, depicting a steamship in an American port.

In Maruya's final years, output shrinks and the last known prints date to 1872. Among the final output is an untitled warrior series known as "Illustrated Biographies of Every One of the Loyal, Righteous Persons" (*Seichū gishi meimei gaden*), designed by Yoshitoshi in 1869.





Works		Artist(s)
unserialized actor prints		Bunchō, Kiyomitsu, Kiyomitsu II, Kunichika, Kunisada, Kunisada II, Shigemasa, Shunshō, Toyokuni
unserialized beauty prints		Harunobu, Kunisada, Sekihō, Toyokuni
unserialized Genji prints		Kunisada
unserialized landscape prints		Sadahide, Yoshikazu
Keisei geisha shinasadame	c.1799	Utamaro
Toji yūkun shō utsushi	c.1800	Utamaro
Untitled series of love couples from dances	c.1800	Utamaro
Fūryū zashiki gei jikkei	early 1800s	Eishin
Fūryū gosekku	c.1801	Utamaro
Bijin ichidai gojūsan tsugi	c.1803	Utamaro
Tōsei komochi hakkei	c.1803	Utamaro
Fūryū mu tamagawa	1804	Utamaro
Meikun yūgei ga	c.1804	Utamaro
Yūkun gosekku	1805	Utamaro
Gosekku azuma nishiki	1806	Utamaro
Fūryū gojō zoroi	late 1800s	Eizan
Sanjūrokuban tzuzuki yakusha jūnitsuki	1809	Toyokuni
Seirō bijin awase	1810s	Eizan
Fūryū bijin zoroi	c.1816	Eizan
Shinpan uki-e Chūshingura	c.1818	Shunkō II
Edo meisho ada kurabe	1820s	Eisen
Mitate meisho zoroi	1820s	Eisen
Meihitsu ukiyoe kagami	1822–26	Kunisada
Meihitsu ukiyoe kagami	1822–26	Kunisada
Edo meishō zukushi	early 1830s	Eisen
Azuma meisho Shiba hakkei	c.1833	Toyokuni II
Meisho setsugekka	c.1838–40	Hiroshige
Yakusha kidori hiiki biiki	early 1840s	Kuniyoshi
Edo meisho mitsu no nagame	1843	Hiroshige
Nazora-e Genji kyōkun zue	c.1843	Kuniyoshi
Edo meisho no uchi	c.1844	Hiroshige
Fūryū setsugekka no uchi	c.1844–45	Kunisada
Dai Nihon rokujiyōshū no uchi	c.1845–46	Kunisada and students, Kuniyoshi and students
Edo meisho shiki no nagame	1847	Hiroshige
Edo meisho no uchi	1853	Kunitsuna
Bunji gannen Heike no ichimon bōkaichū rakuju no zu [ōban triptych]	1853	Yoshitoshi
Gosekku no uchi	1854	Yoshitora
Imayō nana Komachi no uchi	1854	Yoshitora
Azuma Genji	1854	Kunisada
Edo fuji jūkei no uchi	1854–55	Kunisada
Untitled fan prints series on Views from the Provinces	1855	Hiroshige
Jingi hakkō no uchi	1855–56	Yoshikazu
Honchō ei'yū kagami	1856	Yoshikazu
Genji shiki no uchi	1856–58	Kunisada
Sankai mitate zumō	1858	Hiroshige
Honchō meishō kagami	1858	Yoshikazu
Dōke suikoden	1859	Yoshitsuya
Imayō Genji jūnikagetsu no uchi	1859–61	Kunisada
Kanadehon Chūshingura	1860	Yoshitoshi
Saikai Yokohama fūkei [ōban hexaptych]	1861	Sadahide
Buyū kumiuchi zukushi	1862	Yoshikazu
“Go-jōraku Tōkaido”	1863	Hiroshige II, Kunitsuna, Sadahide
Genji shōchikubai no uchi	1864	Kunisada II
Untitled series of Genji prints in half-length format	1865	Kunisada II
Untitled warrior series “Seichū gishi meimei gaden”	1869	Yoshitoshi
Yokohama meisho no uchi	1872	Eirin

**Left 1843 Hiroshige.** *“Clear Weather after Snow at Nihon Bridge” (Nihonbashi yukibare), from the series “Three Views of Famous Places in Edo” (Edo meisho mitsu no nagame).* Ōban. Library of Congress. Sakai 1981, p. 247, horizontal ōban no. 24.2.

**Right top Early 1800s Eishin.** *Musicians, from the series “Ten Views of Fashionable Parlor Performances” (Fūryū zashiki gei jikkei).* Ōban. Collection Peter Rieder. Brandt 1977, app. 2.39.

**Right bottom 1869 Yoshitoshi.** *Yokogawa Kanbei Munenori, from an untitled warrior series known as “Illustrated Biographies of Every One of the Loyal, Righteous Persons” (Seichū gishi meimei gaden).* Ōban. Library of Congress.











**Above 1861 Yoshikazu.** *"Coming and going from a steamship in America" (Amerikakoku jōkisha ōrai).* Ōban triptych. Library of Congress.

**Right 1772 Shunshō.** *The actor Ichikawa Monnosuke II as Ōtōnomiya Morinaga Shinnō in the play Ōyoro ebidō Shinozuka, Nakamura Theater, XI/1772.* Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.





# Iwatoya Kisaburō 岩戸屋喜三郎

## c.1760s–1832

Seal name: Iwa; firm name: Eirindō. Shop in Nihonbashi Yokoyamachō Kitagawa Nishi Kado (until c.1802), Nihonbashi Yokoyamachō Nichōme (from c.1811).

Active from the 1760s, Iwatoya built up his name by publishing designs of Shunchō and Toyoharu. Series of prints and illustrated books by a number of artists followed, especially by Eishi, and also Utamaro, Hokusai, Eizan, Shun'ei, Chōki, Toyohiro, and Kunisada. The figures at the top of the opposite page are portraits from an untitled actor series by Shun'ei related to the play "Japanese Syllabary Copybook on the Treasury of Loyal Retainers" (*Kanadehon Chūshingura*) at the Miyako Theater in the fourth month of 1795. In the late 1790s, Iwatoya issued pillar prints by Utamaro's student Tsukimaro.

In 1807, he became a member of the Picture Book and Print Publishers Guild (*Jihon toiya*), and in 1812 joined the Guild of Book Publishers (*Shomotsu toiya*). From 1811 until 1815 he was active as a censor of prints. The figure below by Katsukawa Shunkō II (1762–c.1830; Shunsen) dates from the 1810s/20s. It is from an untitled series of genre prints with red cloud band that seemed to have been very popular during that time as Shunkō II created many more such prints for at least four other publishers.

In the late 1810s, when the young and unknown Hiroshige started to design woodblock prints, he found in Iwatoya Kisaburō an established publisher who supported him and took on the risk to issue his designs. Hiroshige, being Toyohiro's student, might have been introduced to Iwatoya from his teacher who had illustrated for him at least four books during the 1800s. Until c.1822, Hiroshige designed series of beautiful women for Iwatoya and, from time to time, was also commissioned to illustrate books. None of these works reached great fame but they prove that Hiroshige tried for over ten years to find his own subject matter and it is to Iwatoya's credit to have employed Hiroshige despite the fact that his works did not receive that much attention.

In the 1820s, Iwatoya was mainly active in issuing illustrated books by Eisen, Kuniyasu, and other artists. The last known publication is an actor print from early 1832. It is a memorial print by Utagawa Kuniharu (1807–1839) of the actors Segawa Kikunojō V (1802–1832) and Bandō Mitsugorō III (1775–1832) who both passed away in early 1832.



Works	Date	Artist(s)
unserialized beauty prints		Eishi, Eishō, Hiroshige, Kiyomitsu, Kunisada, Shunchō, Utamaro
unserialized actor prints		Kuniharu, Kunisada, Shun'ei, Toyokuni, Toyomaru
unserialized landscape prints		Toyokuni II
Shinpan uki-e	1770s	Toyoharu
Ukiyo setsugekka	1780s	Shunchō
Shinpan uki-e	c.1786–87	Hokusai
Untitled series of famous beauties	c.1792–93	Utamaro
Ise monogatari	c.1793	Eishi
Seirō bisen awase	c.1794–95	Eishi
Seirō geisha sen	c.1794–95	Eishi
Untitled actor series from the play Kanadehon Chūshingura, Miyako Theater,	1795	Shun'ei
Shichikenjin ryaku bijin shinzō zoro	c.1795	Eishi
Fūzoku awase jūni yō	c.1795	Eishi
Yūkun rokka sen	c.1796	Eishi
Tōsei bijin awase	c.1796–97	Eishō
Gayū gosekku	late 1790s	Shunzan
Shinpan uki-e	early 1800s	Chōki
Kodakara tatōe no fushi	c.1803	Utamaro
Seirō bijin meika awase	1805	Utamaro
Untitled landscape series with red cloud band	c.1810–20s	Shunkō II
Fūryū bijin kodakara asobi	1810s	Eizan
Tatōegusa fūzoku awase	1810s	Eizan
Fūryū kohitsu	1810s	Kuninaga
Uki-e Chūshingura	c.1811	Kunisada
Kyōzome kōrin moyō	c.1814	Eizan
Untitled Chūshingura series	1816	Kunisada
Untitled series of triptychs on the Twelve Months	c.1816	Kunisada
Yakusha hidokei	c.1816	Kunisada
Fūryū jōruri odorii zukushi	late 1810s	Eizan
Keisei misao kagami	c.1818–20	Hiroshige
Fūryū itsutsu karigane	c.1818–20	Hiroshige
Tōsei yakusha hiiki kurabe	c.1818–21	Kunisada
ōban diptych of Taira Koremochi killing an oni	c.1820	Hiroshige
Keisei mitate shichifukujin	early 1820s	Eizan
Imayō Bentei zukushi	c.1821–22	Hiroshige
Gokusaishiki utsushi-e	c.1821–22	Hiroshige
Bijin fūzoku awase	c.1821–22	Hiroshige
Oatsura-e ema zukushi	c.1823	Kunisada

**Left 1810s/20s Shunkō II.** *Chinese children pulling a cart with a flower vase, from an untitled landscape series with red cloud band.* Ōban. National Museum of Ethnology, Leiden, The Netherlands.

**Right top 1795 Shun'ei.** *The actor Kataoka Nizaemon VII as Ono Kudayū, from an untitled actor series from the play Kanadehon Chūshingura, Miyako Theater, IV/1795.* Ōban. National Museum of Ethnology, Leiden, The Netherlands.

**Far right 1795 Shun'ei.** *The actor Ichikawa Danjūrō VI as Ono Sadakurō, from an untitled actor series from the play Kanadehon Chūshingura, Miyako Theater, IV/1795.* Ōban. Asian Art Museum, National Museums in Berlin.

**Right bottom 1832 Kuniharu.** *Memorial print of the actors Segawa Kikunojō V and Bandō Mitsugorō III who both passed away in early 1832.* Ōban. Asian Art Museum, National Museums in Berlin.







# Tsutaya Jūzaburō 葛屋重三郎

1774–1852

Seal name: Tsutajū; firm name: Kōshodō; family names: Maruyama, Kitagawa; poet name: Tsuta no Karamaru. Located at Shinyoshiwara Gojukkendō Higashigawa (1774–83), Nihonbashi Tōriaburachō Minamigawa (from 1783), Nihonbashi Yokoyamachō Itchōme (unclear when), Nihonbashi Kōtenmachō Nichōme (unclear when), Asakusa Namikichō Kaminarimon-nai (c.1841–42), Asakusa Sensōji-naka Baionin (1851).

Tsutaya Jūzaburō is probably the best known publisher today, mainly because of his forerunner position and connection to Utamarō and Sharaku. Apparently born in the Yoshiwara on the seventh day of the first month 1750, Tsutaya Jūzaburō opened a shop at the entrance to the Yoshiwara and his first publications all concentrate on the Yoshiwara beauties. In 1774, he produced his earliest publication, “Thousands at a Glance” (*Hitome senbon*), with illustrations by Shigemasa. In 1775, or perhaps already in 1774, Tsutaya joined the publisher Urokogataya in regularly issuing the “Guide to the Yoshiwara” (*Yoshiwara saiken*). In fall of 1776, Tsutaya took over and continued these guides on a regular basis until 1836. In the same year, he also produced other books as well as his first print series together with the fellow publisher Nishimuraya Yohachi, “Models for Fashion: New Designs as Fresh Young Leaves” (*Hinagata wakana no hatsumoyō*) by Koryūsai. However, Nishimuraya alone continued this series until 1781, without Tsutaya Jūzaburō’s involvement.

Tsutaya Jūzaburō soon engaged Hokusai, Kitao Masanobu (Santō Kyōden; 1761–1816) and others for both books as well as prints. In 1783, he took over the business of the publisher Maruya Kohei. In the same year, he worked for the first time with Utamarō who apparently lived at his house and created beauty prints and book illustrations for him.

In 1791, Tsutaya Jūzaburō was punished for producing three books by the writer Santō Kyōden that apparently broke the law. Relatively late, Tsutaya Jūzaburō started to produce actor prints such as striking close-up portraits by Shun’ei. From 1794 until 1795, Jūzaburō I published all known designs by Sharaku.

Jūzaburō I passed away on the sixth day of the fifth month 1797. A flamboyant personality himself, his portrait is in at least five books: “*Itsumono kata machigai Soga*” (1782), “*Kisanjin ie no bakemono*” (1787), “*Hakoiri musume men’ya ningyō*” (1791), “*Kan’ninbukuro ojime no zendama*” (1793), and “*Shintai kaichō ryaku engi*” (1797). He was active as a *kyōka* poet under the name Tsuta no Karamaru.

Jūzaburō I’s chief clerk Yūsuke now continued the business and became Jūzaburō II. He continued with the same concept and engaged again Utamarō for beauty series, and Toyokuni for actor prints. After the 1810s, only a very few publications appeared.

The shop is illustrated by Hokusai in the “Picture Book of the Pleasure Spots of the Eastern Capital” (*Ehon azuma asobi*; 1799). In 1807, he is listed as a member of the Picture Book and Print Publishers Guild (*Jihon toiya*) and as a member of the Guild of Book Publishers (*Shomotsu toiya*). In 1811, 1812, and 1813 he served as a censor (*gyōji*) in an attempt by the government to control the print market. In 1833 Jūzaburō II passed away and shortly thereafter, in 1837, Jūzaburō III died. The business was continued by Jūzaburō IV and, in 1851, is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). The business was taken over in the fourth month 1852 by Yamadaya Shōjirō. Kunisada’s Genji triptych “Bath House at Akashi” (*Akashi furo*) and his beauty triptych “Imperial Patterns on Modern Brocade” (*Gosho moyō tōsei nishiki*) are the last known publications.

**Top c.1849–51 Kunisada.** “Modern brocade in Imperial style” (*Gosho moyō tōsei nishiki*). Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.

**Right c.1803 Utamarō.** Trigram for “first daughter,” in later edition inscribed as *Sakikusa of the Daimonjiya*, from the series “Courtesan’s feelings—Expected to see good prospects” (*Keisei kyōchū—Mitōshi mitate uwate*). Ōban. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), earlier edition of no. 50.3.







Works	Date	Artist(s)
unserialized actor prints		Hokusai, Kunisada, Kuniyasu, Sharaku, Shun'ei, Toyokuni, Toyokuni II
unserialized beauty prints		Chōki, Kiyonaga, Kunisada, Masayoshi, Utamaro
unserialized Genji prints		Kunisada
unserialized pictures of flowers and birds		Chōki
unserialized sumo prints		Sharaku
unserialized warrior prints		Hokusai, Kuniyasu, Sharaku
Hinagata wakana no hatsumoyō	1776	Koryūsai
Mibu kyōgen	c.1780–82	Hokusai
Seirō yūkun no yō	1783	Kitao Masanobu
Seirō Niwaka onna geisha bu	c.1783	Utamaro
Hotaru ni yoseru koi	c.1785–86	Shunchō
Haikai odamaki	c.1787–89	Hokusai
Setsugekka azuma fūryū	c.1789	Kiyonaga
Untitled koban series on the "Niwaka Festival of the Yoshiwara"	c.1789	Hokusai
Uki-e	1790s	Masayoshi
Fūryū jūnikagetsu	1790s	Shunchō
Untitled series of beauties on the Four Accomplishments	c.1790–91	Utamaro
Edo no jisha	early 1790s	Shunchō
Yōdo iu koitsu wa nippon	c.1791	Kiyonaga
Kōto shichifukujin mairi	c.1792	Kiyonaga
Fujin sōgaku juttai	c.1792	Utamaro
Fujo ninsō juppon	c.1792	Utamaro
Ikebana hyakuhei no zu	c.1792–93	Utamaro
Sugatami shichinin keshō	c.1792–93	Utamaro
Kasen koi no bu	c.1793	Utamaro
Mu tamagawa	c.1793	Utamaro
Tōsei odoriko zōri	c.1793–94	Utamaro
Untitled series of half-length actors against mica background	1794	Sharaku

Works	Date	Artist(s)
Untitled series of half-length actors with crest	1794	Sharaku
Natorizake rokkasen	c.1794	Utamaro
Seirō jūni toki	c.1794	Utamaro
Santō Kyōden mise	c.1794	Utamaro
Kodakara gosetsu asobi	c.1794–95	Kiyonaga
Kasumi-ori musume hinagata	c.1794–95	Utamaro
Fūzoku ukiyo hakkei	c.1795	Utamaro
Fujin shokunin bunrui	c.1795	Utamaro
Yoshiwara Niwaka	c.1795	Utamaro
Fūryū geisha mifuri sugata-e	c.1798	Toyokuni
Seirō Niwaka	c.1798	Utamaro
Hana moyō	c.1798–1802	Chōki
Fūryū nakute nana-kuse	c.1798–99	Hokusai
Ōsaka Shinmachi	late 1790s	Chōki
Uki-e	c.1800	Chōki
Seirō bijin awase	early 1800s	Chōki
Seirō Niwaka	early 1800s	Chōki
Chūshingura	early 1800s	Tsukimaro
Kodakara gosetsu asobi	c.1801	Kiyonaga
Miruga tokueika no issui	c.1802	Utamaro
Uki-e taiheiki chūshin	c.1802–04	Chōki
Uki-e Sugiwaru	c.1802–04	Chōki
Keisei kyōchū: Mitōshi mitate uwate	c.1803	Utamaro
Zensei hana no sugata-e	c.1804	Tsukimaro
Uki-e Chūshingura	c.1805	Chōki
Tatsumi hakkei	c.1820–22	Eisen
Kitaguni hakkei no uchi	1820s	Eisen
Shin-Yoshiwara hakkei	early 1820s	Eisen
Edokko zōri—Hiiki katagi	1823–25	Kunisada
Gorishō musubu no ennichi	c.1824	Eisen
Shiki no nagame osana asobi	1830s	Eisen
Shokoku mu tamagawa	1835	Hiroshige









**Left 1794 Sharaku.** *The actor Onoe Matsusuke I as Matsushita Mikinojō in the play Katakuchi noriai banashi, Kiri Theater, V/1794.* Ōban. Asian Art Museum, National Museums in Berlin. Narazaki 1979, no. 16, and Asano 2002, no. 12.

**Above c.1791 Shun'ei.** *The actor Sawamura Sōjūrō III.* Chūban. Asian Art Museum, National Museums in Berlin.

**Right late 1790s Utamaro.** *Yamauba and Kintarō with kite string.* Ōban. Asian Art Museum, National Museums in Berlin. Ukiyo-e shūka 3 (1978), no. 722-1.





# Izumiya Ichibei 和泉屋市兵衛

**c.1686–1886**

Seal name: Sen'ichi; firm name: Kansendō; family name: Yamanaka Ichibei. Located at Shiba Shinmeimae Mishimachō.

With several hundred prints Izumiya Ichibei is among the most successful and productive publishers in the history of Japanese woodblock prints. As early as 1686, Izumiya was active as a publisher but his first prints date from around 1776, ninety years later.

Izumiya started to publish actor prints and beauty prints by Kiyonaga and Shunchō, and quickly became important as a publisher of Toyokuni's actor portraits in the 1790s, most importantly the series "Likenesses of Actors on Stage" (*Yakusha butai no sugata-e*). More than fifty of the innovative full-length portraits were issued between 1794 and 1796.

The genealogy of Izumiya Ichibei is partly known. Izumiya Ichibei I (died 1730), Ichibei II (died 1753), Ichibei III (died 1781), Ichibei IV (died 1823), Ichibei V (died 1826). In the book "Gathering of Views of Famous Sights along the Tōkaidō" (*Tōkaidō meissho zue*) from 1797 is an illustration of Izumiya's shop, located directly next to fellow publisher Masuya.

In 1790, Izumiya was a founding member of the Picture Book and Print Publishers Guild (*Jibon toiya*) and was still listed as a member in 1807 and in 1851 as a member of the Old Faction (*Motogumi*) of the guild. In the ninth month of 1820 he is also a founding member of the Book Publishers Guild (*Shomotsu toiya*) and in 1851 a member of the Nakadōri Faction (*Nakadōrigumi*) of this guild. In 1812 and 1813 he was one of the publishers who functioned as a censor for prints.

Izumiya served all kind of interests with his prints. Utamaro designed several beauty series for Izumiya in the 1800s, so did Eiri, Eizan and later Utamaro II, like "Five Layers of Clothing for Gorgeous Courtesans" (*Gojū no koromobina no kasanegi*). In the 1820s it was Eisen und Kunisada who provided Izumiya with pictures of beautiful women.

With Shunkō II Izumiya produced an untitled series of landscapes with red cloud band. Izumiya's success allowed him to challenge all kinds of themes and to open new markets. He landed a big hit with "His Appearance in Purple Magic Lantern Pictures" (*Sono sugata yukari no utsushi-e*), a series of 54 designs by Kunisada that he issued from 1848 until 1852.

The great landscape designers Hokusai and Hiroshige were of course also working for Izumiya at some time. In 1852, Hiroshige designed the so-called "Second harimaze Tōkaidō" series with each print having two or more motifs.

Izumiya continued to issue books, amongst them also titles illustrated by print designers. One of his most successful is "The Tale of the Gallant Jiraiya" (*Jiraiya gōketsu monogatari*), written by different hands and published in 43 installments from 1839 to 1868. Kunisada, Kuniteru I, Yoshiiku and others, provided the illustrations.

Following the new rules, Izumiya Ichibei signed as Yamanaka Ichibei since 1876. The last known publications date to 1886, indicating that the publishing firm ceased to exist after being in business for 200 years.



**Above 1794 Toyokuni.** The actor Sawamura Sōjūrō III („Kinokuniya”) as Ōgishi Kurando in the play Hanaayame Bunroku Soga, Miyako Theater, V/1794, from the series "Likenesses of Actors on Stage" (*Yakusha butai no sugata-e*). Ōban. Library of Congress.

**Opposite top.1810–20s Shunkō II.** Travellers watching the dawn at Futamigaura, from an untitled landscape series with red cloud band. Ōban. National Museum of Ethnology, Leiden, The Netherlands.





Works	Date	Artist(s)
unserialized beauty prints		Eishi, Eishō, Kunisada, Kuniyoshi, Shunchō, Toyokuni, Yoshitora
unserialized landscape prints		Kuninaga, Kuniteru II, Kuniyoshi, Yoshitora
unserialized actor prints		Kiyonaga, Kunisada, Toyokuni, Toyokuni II, Yoshitora
unserialized warrior prints or historical pictures		Hiroshige III, Kunisada, Kuniteru II, Kuniyoshi, Yoshikazu, Yoshitora
unserialized Genji prints		Kunisada, Yoshitora
Shinpan uki-e	1770s	Toyoharu
Minami jūnikō	c.1783	Kiyonaga
Fūryū shiki no gakkei	c.1784	Kiyonaga
Fūryū nana Komachi	c.1788	Eishi
Fūryū uki-e	1790s	Toyokuni
Kai awase	c.1791	Eishi
Fūryū yatsushi Genji	c.1791–92	Eishi
Chūshingura	c.1793	Toyokuni
Untitled series on the Eight Views	c.1793	Toyokuni
Shinpan fūryū gosekku asobi	c.1793–94	Toyokuni
Yakusha butai no sugata-e	1794–96	Toyokuni
Fūryū hakkei	c.1794	Toyokuni
Uki-e Chūshingura	c.1794	Toyokuni
Fūryū jin gi rei chi shin	1795	Toyokuni
Untitled series on the Five Seasons with beautiful women	mid 1790s	Shunchō
Fūryū azuma hakkei	mid 1790s	Toyokuni
Mu tamagawa	c.1797–98	Utamaro
Uki-e Edo	c.1798–99	Eiri
Fūryū ukiyo mu tamagawa	1800	Eiri
Tōkaidō	1800s	Toyohiro
Natsu no Fuji bijin awase	early 1800s	Toyokuni
Fūzoku bijin tokei	c.1800	Utamaro
Fūryū kodakara awase	c.1802	Utamaro
Tōsei kōbutsu hakkei	c.1803	Utamaro
Untitled series on the Five Festivals	c.1803	Utamaro
Tenkatsu bijin ikebana awase	1804	Utamaro
Fūryū mu tamagawa	c.1804	Utamaro
Tōsei kodomo rokassen	c.1804	Utamaro
Natsugoromo tōsei bijin	1805	Utamaro
Meifu eika kachō fūgetsu	1805	Utamaro
Yūkun geisha hana awase	1805	Utamaro
Yūkun nana Komachi	c.1805	Utamaro
Kanadehon Chūshingura	1806	Hokusai
Gei jiman kodakara awase	1806	Utamaro
Fūryū ukiyo sugata	c.1807	Eizan
Untitled series on the Tale of Ise	c.1810	Toyokuni
Untitled landscape series with red cloud band	c.1810–20s	Shunkō II
Fūryū kyōka bijin awase	1810s	Eizan
Uki-e Chūshingura	1810s	Shunkō II
Mu tamagawa tsuki mayuzumi	1810s	Utamaro II
Genji	1810s	Toyokuni
Gojō no koromobina no kasanegi	1810s	Utamaro II
Fūryū mu tamagawa	early 1810s	Eizan

Works	Date	Artist(s)
Genji hakkei	c.1814	Eizan
Fūryū go iroito	1816	Toyokuni
Fūryū kaemon Shingata zome	c.1816	Eizan
Mitate kodomo Chūshingura	late 1810s	Shunkō II
Fūryū meisho setsugekka	late 1810s	Eizan
Gokusaishiki sugata no utsushi-e	1820s	Eisen
Bien Senjōkō	early 1820s	Eisen
Tōsei kōbutsu hakkei	c.1823	Eisen
Gosekku mitate michiyuki	1824	Kunitomi
Bijin kaichū kagami	mid 1820s	Eisen
Imayō bijin jūnikei	mid 1820s	Eisen
Fūryū azuma sugata jūnishi	late 1820s	Toyokuni II and students
Fūryū mu tamagawa	late 1820s	Toyokuni II
Jōyō jūni tebako no uchi	1830–34	Kunisada
Tōsei kodakara jikkei	early 1830s	Eisen
Fūryū jisei sugata	early 1830s	Toyokuni II
Fūzoku mu tamagawa	early 1830s	Toyokuni II and students
Kanadehon Chūshingura	c.1834	Kunisada
Edo meisho no uchi	c.1835	Hiroshige
Tōto meisho [horizontal format]	c.1835–39	Hiroshige
Chūshingura	c.1836	Hiroshige
Tsuki no kage shinobiau yo	c.1836–38	Kunisada
Untitled series of pictures of flowers and birds with poem in yotsuginban	late 1830s	Hiroshige
Tōsei yakusha kaori bako	1838–40	Kunisada
Edo meisho hashī zukushi	early 1840s	Hiroshige
Sugawara denju	early 1840s	Sadahide
Gosekku no uchi	c.1843	Eisen
Ōgi awase Sumidagawa hakkei	1844	Kunisada
Meikō hyaku yū den	c.1844–45	Kuniyoshi
Untitled series of sumo prints	1845	Kunisada
Chūshingura	c.1847–48	Yoshitora
Gishi yonjūshichinin no uchi	c.1847–50	Yoshitora
Kanadehon Chūshingura	c.1847–50	Yoshitora
Sono sugata yukari no utsushi-e	1848–52	Kunisada
Yūkai sanjūrokkassen	c.1849–51	Kuniyoshi
Hana kurabe imayō sugata	c.1849–51	Yoshitora
Kanadehon Chūshingura	1851	Kunisada II
Kanadehon Chūshingura	1851	Kuniteru
Shokoku katakiuchi	1851	Yoshitora
“Second harimaze Tōkaidō”	1852	Hiroshige
Jūnishi no uchi	1852	Kunisada
Sankai medetal zue [later ed.]	after 1852	Kuniyoshi and students
Tōto meisho [horizontal format]	1853	Hiroshige
Morokoshi nijūshikō	1853	Kuniyoshi
Tōto meisho	1853	Yoshikazu
Hana kurabe	1857	Kunisada
Azuma Genji	1860	Kunisada
Furan yokoku	1861	Yoshikazu
Tōto meisho [horizontal format]	1862	Hiroshige II
Eiyū Taikōki	1862	Yoshifusa





Above 1810s Utamaro II. "The courtesan Takigawa of the Ōgiya" (Ōgiya uchi Takigawa), from the series "Five Layers of Clothing for Gorgeous Courtesans" (Gojū no koromobina no kasanegi). Ōban. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), no. 272.4.



Right top 1795 Toyokuni. The actor Kataoka Nizaemon VII ("Nariwaya") as Saibara Kageyu in the play Kimigatete Yoshiwara sodachi, Miyako Theater, VII/1795, from the series "Likenesses of Actors on Stage" (Yakusha butai no sugata-e). Ōban. Asian Art Museum, National Museums in Berlin.



Right bottom 1852 Hiroshige. "Kusatsu, Ōtsu, Miyako", from the series "Cutouts of the Fifty-three Stations" (Gojūsan tsugi harimaze), known as "Second harimaze Tōkaidō". Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 253, ōban no. 23.14.





**Bottom c.1848–50 Kunisada.**  
*No. 15, from the series "His Appearance in Purple Magic-lantern Pictures" (Sono sugata yukari no utsushi-e).*  
 Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Left c.1810–20s Shunkō II.**  
*Beauties strolling along Sumida River, from an untitled landscape series with red cloud band.*  
 Ōban. National Museum of Ethnology, Leiden, The Netherlands.





# Ezakiya Kichibei 江崎屋吉兵衛

**c.1773–1852**

Seal name: Ekichi; firm name: Tenjudō. Located at Nihonbashi Bakurochō Yonchōme, Nihonbashi Tadokorochō.

The first known prints produced by Ezakiya Kichibei date from around 1773. During that time he predominantly issued Shun'ei's actor portraits, but later engaged Toyokuni in this field. In the 1820s and 1830s it was Kunisada who designed most of the actor prints that Ezakiya issued. The majority of them are standard compositions often found during that period.

Ezakiya tried to produce a balance of actor and beauty prints. In the 1790s, Ezakiya put many series of beautiful women by Tamagawa Shūchō on the market. From time to time he was able to engage Utamaro who also designed beauties in full length and also half-length. Ezakiya stayed in this field and after Utamaro passed away turned to Eizan and later Eisen. In the 1830s, Ezakiya issued a number of beauty series by Kunisada like “Humorous Matching Pictures” (*Gi e-kyōdai*).

Landscapes were not often issued by Ezakiya but if he did, he tried to be different than other publishers. In the 1820s he produced an untitled series of landscapes with Dutch letter borders by Eisen (commonly known as *Ranjiwaku Edo meissho*). Around 1841–42 together with the publisher Ezakiya Tatsuzō, with whom he probably had some kind of a family relation, Ezakiya Kichibei published one of Hiroshige's Tōkaidō landscape series known as “Cursive Script

Works	Date	Artist(s)
unserialized actor prints		Kuninaga, Kunisada, Shun'ei, Toyokuni
unserialized beauty prints		Kunisada, Shūchō, Utamaro
unserialized warrior prints		Eisen, Kiyomitsu II, Kunisada, Sadafusa, Shuntei
Fūryū nanatsume e-awase	1790s	Shūchō
Shiki kodomo asobi	1790s	Shūchō
Untitled series on the Twelve Months	1790s	Shūchō
Seirō Niwaka bijin awase	c.1797	Utamaro
Niwaka	mid 1790s	Shūchō
Meisho koshikake hakkei	c.1796–98	Utamaro
Tōsei kosodate gusa	c.1804	Utamaro
Kaiko yashinai gusa	1807	Eizan
Sanjūrokuban tzuzuki yakusha jūnitsuki	1809	Toyokuni
Untitled series on the Six Poets	c.1809–10	Hokusai
Fūryū onna rokka sen	early 1810s	Eizan
Tōsei bijin awase	1810s	Eizan
Gosekku no uchi	1817	Kunisada
Shin-Yoshiwara yosakura	1820s	Eisen
Untitled series of landscapes with Dutch letter borders (“Ranjiwaku Edo meissho”)	1820s	Eisen
Shinpan uki-e	1820s	Kuniyasu
reissue of an untitled series of landscapes with Dutch letter borders (“Ranjiwaku Edo meissho”)	1820s	Shinsai
Ada kurabe ukiyo fūzoku	early 1820s	Eisen
Bijin awase—Ken no tamamizu	1822–26	Kunisada
Mitate fukujin Chūshingura	1830s	Sadatora
Ōminato takara no irifune	1830s	Sadatora
Tōto shichi fuku mōde no uchi	1830s	Sadatora
Kokon hyakunin retsujō kagami	early 1830s	Kuniyasu
Fūryū aishō zukushi	1831	Kunisada
Kanadehon Chūshingura	c.1834	Kunisada
Gi e-kyōdai	1836–38	Kunisada
Kanadehon Chūshingura [reissue]	late 1830s	Kunisada
Dōke jūnikagetsu	c.1839–42	Kuniyoshi
Tōto meissho [horizontal aiban]	c.1840–42	Hiroshige
“Gyōsho Tōkaidō”	c.1841–42	Hiroshige
Mitate shōchikubai no uchi	c.1844–45	Yoshitamajo

Tōkaidō” (*Gyōsho Tōkaidō*).

Ezakiya seems to have been hit hard by the Tenpō reforms (*Tenpō no kaikaku*) from 1842–43 as there are only a handful of prints he issued during the second half of the 1840s. In 1851, he is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) but in the sixth month of 1852, his business was taken over by the fellow publisher Aritaya Seiemon.



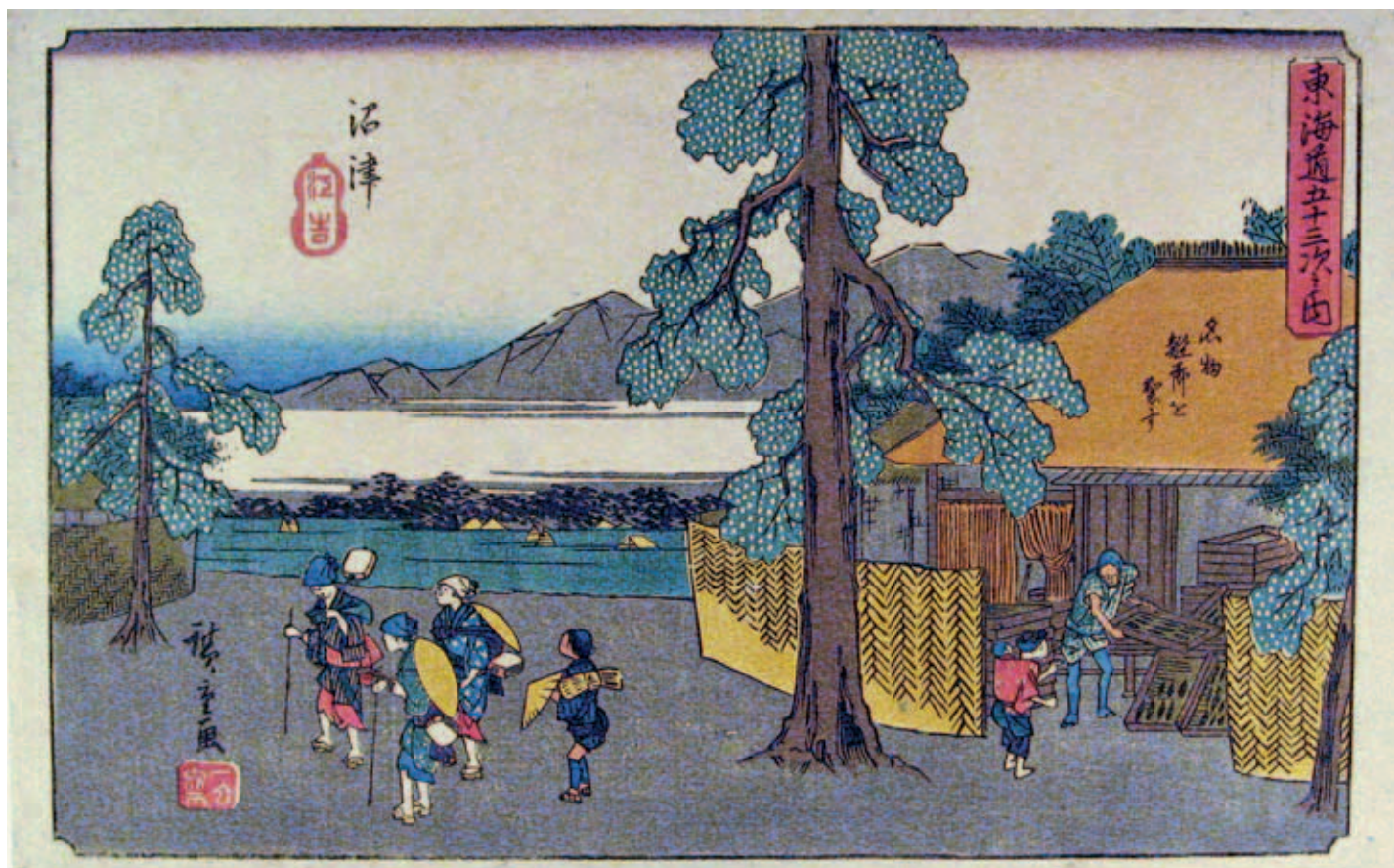
**Above c.1806–10 Utamaro II.** *The god of good fortune, Daikoku and Chinese children.* Ōban. Library of Congress.

**Right c.1836–38 Kunisada.** *“Fifth Act of Chūshingura” (Chūshingura godanme), from the series “Humorous Matching Pictures” (Gi e-kyōdai).* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Right top c.1841–42 Hiroshige.** *“Numazu”, from the series “The Fifty-three Stations along the Tōkaidō” (Tōkaidō gojūsan tsugi no uchi), known as “Cursive Script Tōkaidō” (Gyōsho Tōkaidō).* Aiban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 242, horizontal aiban no. 5.13.

**Far right 1800s Artist unknown.** *Yamauba and Kintarō playing with a hobbyhorse.* Ōban. Asian Art Museum, National Museums in Berlin.







# Yamaguchiya Chūsuke 山口屋忠助

c.1793–1809  
Located at Nihonbashi Bakurochō Sanchōme.

Not many details are known about the personal life of the publisher Yamaguchiya Chūsuke. Yamaguchiya was only active over a short period, from the 1790s to the 1800s, but during that time issued a relatively high number of outstanding designs.

Yamaguchiya was more active in producing beauty prints but also published actor prints and some warrior and landscape prints. The two artists who designed most for him are Utamaro and Eishō. The figure at the top of the opposite page by Utamaro shows three beauties from the pleasure quarters. This was the predominant theme at that time and the courtesans were captured in various ways, from full-length compositions to close-up large-head portraits like in the series “Contest of Beauties of the Pleasure Quarters” (*Kakuchū bijin kurabe*). This series dates to c.1795–97 and Eishi’s best pupils Eishō, Eiri, and Eiu provided designs for it. It was Yamaguchiya’s answer to the many successful large-head portraits issued by rival publishers Nishimuraya Yohachi and Tsutaya Jūzaburō.

In 1796, Yamaguchiya issued over ten different large-head actor portraits, designed by Toyokuni or Kunimasa. The powerful designs were very popular, however the authorities soon banned them as they were “too conspicuous.” Hokusai also designed some actor prints for Yamaguchiya, but by the late 1790s was also engaged to illustrate books. Other artists like Ikku and Tsukimaro followed and illustrated books as well.

Among the few landscape prints that Yamaguchiya issued is an untitled series in horizontal format by Tamagawa Shūchō, a lesser known artist, produced in the 1790s.

The last record of Yamaguchiya’s activity is the book *Sōan chazukenuishi* with illustrations by Tsukimaro from 1809. It is not known what became of Yamaguchiya Chūsuke after that. Some sources also mention in connection the name Yamaguchiya Chūemon as father of Chūsuke, however, its existence could not be verified.

Works	Date	Artist(s)
unserialized actor prints		Hokusai, Toyokuni
unserialized beauty prints		Eishō, Utamaro
unserialized warrior prints		Toyokuni
Untitled landscape series in horizontal format	1790s	Shūchō
Seirō hana sannin	c.1794	Utamaro
Niwaka	1795	Utamaro
Seirō shiki no tawamure	c.1795	Eishi
Jimono rokka sen	c.1795	Utamaro
Seirō bijin hakkei	c.1795	Utamaro
Sanka no tsu sōka bijin awase	c.1795–96	Eiri
Seirō bijin awase	c.1795–96	Eiri, Eishō, Eiu
Tōsei bijin awase	c.1795–96	Eishō
Kakuchū bijin kurabe	c.1795–97	Eiri, Eishō, Eiu
Untitled aiban series of large head actor portraits	1796	Kunimasa
Yūkun waka sanjin	c.1796	Eishō
Tōsei san bijin	c.1796	Eishō
Fūryū gosekku	c.1796–97	Eishō
Seirō bijin zoro	c.1796–97	Eishō
E-kyōdai bijin awase	c.1797–98	Eishō
Waka sanjin	c.1797–98	Eishō
Fūryū warabe asobi	c.1797–98	Eishō
Kodomo asobi Niwaka	c.1798	Utamaro
Seirō Niwaka egao kurabe	c.1799	Utamaro
Seirō Niwaka	c.1799	Utamaro
Chiwa kagami tsuki no murakumo	c.1800	Shundō, Utamaro
Shinpan uki-e	early 1800s	Toyokuni
Edo mu tamagao	c.1802	Utamaro
Edo no hana musume jōruri	c.1803	Utamaro







**Left c.1794 Utamaro.** *Iris*, from the series "Three Beauties of the Green Houses" (*Seirō hana sannin*). Ōban. Collection Erich Gross, Switzerland. Ukiyo-e shūka 3 (1978), no. 399.2.

**Bottom 1790s Shūchō.** "View of Shinmeigū Shrine in Shiba" (*Shiba Shinmeigū no zu*), from the series "New edition of Perspective Prints" (*Shinpan uki-e*). Ōban. Library of Congress.

**Opposite top c.1795–97 Eishō.** The courtesan Shigezuma of the Echizenya, from the series "Contest of Beauties of the Pleasure Quarters" (*Kakuchū bijin kurabe*). Ōban. National Museum of Ethnology, Leiden, The Netherlands. Brandt 1977, cat. A 24.

**Opposite bottom 1796 Toyokuni.** The actor Ichikawa Komazō II as Shirobei. Ōban. National Museum of Ethnology, Leiden, The Netherlands.





# Maruya Bun'emon

丸屋文右衛門

c.1793–1834

Seal name: Marubun; firm name: Bunjudō. Located at Kanda Benkeibashi-dōri Kitagawa Matsuedachō.

Around 1793, Maruya Bun'emon started to produce beauty prints by Utamaro, Tsukimaro, and other artists. Among them was also Eisui who designed a number of series for Maruya, for example “Five Seasonal Festivals with Beauties” (*Bijin gosekku*).

By at least 1797, Maruya started to issue actor prints as well, all by Toyokuni. In the early 1810s, he started to engage Kunisada for this theme and a relationship began that lasted until the early 1830s.

In 1807, Maruya is listed as a member of the Picture Book and Print Publishers Guild (*Jibon toiya*). In the third month of 1813 and the first month of 1814, Maruya served as censor (*gyōji*) during a period when the government made an attempt to regulate the print business better through self-regulation of selected publishers.

In the late 1800s, Maruya tested the water of illustrated books, hiring Kunisada as well as his master Toyokuni. Obviously it must have turned out to be a success for him as Maruya continued to publish illustrated books well into the 1820s and usually more than one per year. Amongst the many different artists that produced illustrations for Maruya are Kuniyasu, Kunimaru, Kunisada, and Eisen.

From surviving publications we know that Maruya was active until 1834, however, during the second half of the 1820s and early 1830s his books and prints are scarce.



Above right 1810s Kitagawa. “The God of Wealth turns wealth and rank to the better” (*Kaiun fūki Daikokuten*)  
Ōban Publisher: Maruya Bun'emon  
Museum of Asian Art, National Museums in Berlin

Works	Date	Artist(s)
unserialized beauty prints		Eiri, Eisui, Hokusai, Tsukimaro, Utamaro
unserialized actor prints		Eisui, Kunimasa, Kunisada, Toyokuni, Toyomaru
unserialized sumo prints		Shuntei
unserialized warrior prints		Shuntei
Bijin gosekku	mid 1790s	Eisui
Bijin jōruri kagami	late 1790s	Eisui
Fūryū onna imagawa	c.1798	Eiri
Bijin awase jōruri kagami	c.1799–1800	Eisui
Shikizaki yūkun ikebana	c.1802–03	Tsukimaro
Sanjūrokuban tzuzuki yakusha jūnitsuki	1809	Toyokuni
Bijin waka sanjin	late 1810s	Eizan
Tōfū shin rokkaen	1820s	Eizan





**Left top 1790s Eisui. late** *The courtesan Hanabito of the Ōgiya, from the series "Five Seasonal Festivals with Beauties" (Bijin gosekku).* Ōban. Collection Peter Rieder. Brandt 1977, cat. C 2.

**Left bottom c.1796–98 Eisui.** *The courtesan Shizuka (representing the fortune god Daikokuten) from the "Seven Gods of Good Fortune Series" (Shichifukujin tsuzuki).* Ōban. National Museum of Ethnology, Leiden, The Netherlands. Brandt 1977, cat. C 7.

**Above c.1805 Utamaro.** *"Wedding scene" (Konrei no zu).* Ōban. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), no. 356.1; right panel of a triptych.



# Matsumura Tatsuemmon 松村辰右衛門

c.1793–1832

Seal name: Matsu. Located at Nihonbashi Ningyōchō.

Matsumura Tatsuemmon started in the publishing business around 1793. He first produced predominantly beauty prints by Utamaro, among them a few, mainly untitled, series. Utamaro’s portraits that were published by Matsumura are either in full-length or large-head close-ups, serving the vogue of that time.

Since the mid 1790s he began also to issue actor prints and really concentrated on this field in the 1810s when he became one of the most active publishers in this field. At first, Utamaro designed actor prints for him, and then Matsumura engaged Toyokuni. Toyokuni’s designs are mainly portraits of actors in full-length but he occasionally also did large-head close-ups like the portrait of Ichikawa Omezō I (1781–1833) as Ōtomo Kuronushi from 1803. In the 1810s, the output of actor prints increased significantly and the figure on the left of the opposite page by Toyokuni from 1816 is an example of such prints. During that time Toyokuni was no longer Matsumura’s foremost commissioned artist but his disciple Kunisada gained that position. Kunisada alone furnished Matsumura with several hundred, sometimes dramatic, designs. In the 1820s, Matsumura began to produce some actor portraits by lesser known artists, especially by disciples of Kunisada like Sadafusa, Sadahide, and Sadakage.

Matsumura continued to produce beauty prints and after Utamaro passed away, commissioned other artists like Kunimaru, Kunisada, and Kuniyasu. With Kunisada, Matsumura returned to large-head portraits like the ones he had issued by Utamaro in the 1790s. Around 1826–28 they did two series, “Modern Views of Spring” (*Tōsei haru keshiki*) and “Modern Views of Summer” (*Tōsei natsu keshiki*).

In mid 1832, Matsumura seems to have closed his publishing business. The last prints known illustrate kabuki performances staged in the fifth month of that year. The reason for the closure is not known.



Works	Date	Artist(s)
unserialized actor prints		Kunimaru, Kunisada, Kuniyasu, Sadafusa, Sadahide, Sadakage, Toyokuni, Toyokuni II, Utamaro
unserialized beauty prints		Kunimaru, Kunisada, Kuniyasu, Utamaro
Untitled series of beauties on the Six Pearl Rivers	c.1795–96	Utamaro
Untitled series of beauties with love poems	c.1796	Utamaro
Untitled series of rebus prints	c.1797	Utamaro
Tōfū shichifuku bijin	c.1797–98	Utamaro
Gosekku no uchi	1817	Toyokuni
Shichi henge shosagoto	1818	Toyokuni
Imayō tokei jūni toki	1818–20	Kunisada
Ukiyo shijūhatte	c.1818–21	Eisen
Gosekku no uchi	1820	Toyokuni
Omō koto kagami utsushi-e	1820–21	Kunisada
Gosekku no uchi	1820s	Sadafusa
Tōto mitate gofukuya hakkei	1820s	Toyokuni
Shichi henge no uchi	1821	Toyokuni
Tōsei haru keshiki	1826–28	Kunisada
Tōsei natsu keshiki	1826–28	Kunisada
Tōsei shiki no nagame	early 1830s	Sadakage





**Opposite bottom 1819 Kunisada.** *The actors Iwai Kumesaburō II as Izutsu Onnanosuke and Onoe Kikugorō III as Nikki Haradamaru in the play Ura moyō kiku no datezome, Kawarazaki Theater, VI/1819.* Ōban diptych. Japan Ukiyo-e Museum, Matsumoto.

**Opposite top 1820 Toyokuni.** *The actor Ichikawa Danjūrō VII as Kudō Suketsune in the play Shimemasho shimemasho hiiki no kakegoe, Kawarazaki Theater, IV/1820, from the series "The Five Seasonal Festivals" (Gosekku no uchi).* Ōban. Asian Art Museum, National Museums in Berlin.

**Above 1816 Toyokuni.** *The actor Ichikawa Danjūrō VII as Jōhachi in the play Tsumagasane kanete kikuzuki, Nakamura Theater, IX/1816.* Ōban. Asian Art Museum, National Museums in Berlin.



**Top 1820s Kuniyasu.** *Beauty carrying morning glory in a basin.* Ōban. Library of Congress.



**Above c.1826–28 Kunisada.** *"The Water Shop" (Mizuya), from the series "Modern Views of Summer" (Tōsei natsu keshiki).* Ōban. Japan Ukiyo-e Museum, Matsumoto.



# Iseya Magobei 伊勢屋孫兵衛

c.1794–1813, c.1854–68

Seal name: Isemago. Located at Nihonbashi Horiechō Nichōme.

The earliest prints by Iseya Magobei are believed to be from the series “Five Shades of Ink in the Northern Quarter” (*Hokkoku goshiki zumi*) around 1794. Utamaro designed this series of beauties in close-ups for him and later continued to design other prints of beautiful women. Iseya’s prints are of high quality but the print-runs seem to have been rather small.

In 1795, Iseya engaged Toyokuni to design close-ups of actors as they were very much sought after and the vogue of the time. Close-ups by Kunimasa followed in 1797, and Kunimasa then continued in the following year with double portraits in half-length. Iseya did not turn away from Toyokuni, however, but continued to employ him.

In the early 1800s, Iseya worked with Eishō and Tsukimaro who designed beauty prints for him. At the same time, Toyokuni did some oblong prints of pairs of actors. In the early 1810s, Iseya commissioned Kunisada to do a few warrior prints. At that time, Kunisada was at the beginning of his career and only a few of his designs had been published.

Works	Date	Artist(s)
unserialized beauty prints		Eishō, Kunisada, Utamaro
unserialized warrior prints		Kunisada
unserialized fan prints with actors		Kunichika, Kunisada II
unserialized actor prints		Toyokuni
Hokkoku goshiki zumi	c.1794–95	Utamaro
unserialized actor portraits in close-up	1795–98	Kunimasa, Toyokuni
Rokkasen egao kurabe	1802–03	Tsukimaro
Kanadehon Chūshingura	1806	Toyokuni
Kanadehon Chūshingura	1807	Shun’ei
Chūshingura	1807	Toyokuni

By the mid 1810s, there is a sudden end to prints by Iseya Magobei. The next works of this publisher appear in the 1850s and we know that in the sixth month of 1854, he became a member of the Fan Producers Guild (*Uchiwa toiya*). From that year until 1868 he issued fan prints depicting beauties by Kunisada or actors by Kunichika or Kunisada II. The reason for the period of inactivity between the 1810s and 1850s is unclear and there is even a possibility that the later Isemago and the earlier Isemago are not the same businesses.







**Top left 1795 Toyokuni.** The actor Kataoka Nizaemon VII as Saibara Kageyu in the play *Kimigatete Yoshiwara sodachi*, Miyako Theater, VII/1795. Ōban. National Museum of Ethnology, Leiden, The Netherlands.

**Top right 1798 Toyokuni.** The actor Sawamura Sōjūrō III in an unidentified role. Ōban. Asian Art Museum, National Museums in Berlin.

**Left 1855 Kunisada.** "Iyo Province-time at Fukagawa" (*Fukagawa Iyo setsu*). Fan print. Japan Ukiyo-e Museum, Matsumoto.

**Opposite Early 1810s Kunisada.** *Musashibō Benkei and Minamoto Ushiwakamaru*. Ōban diptych. Japan Ukiyo-e Museum, Matsumoto.



# Wakasaya Yoichi

## 若狭屋與市

c.1794–1897

Seal name: Wakayo; firm name: Jakurindō; family name: Yamamoto Yoichi.  
Located at Shiba Shinmeimae Mishimachō.

Wakasaya started his business in the early 1790s and was active for over one hundred years, issuing a wide range of prints and books until c.1897. In 1807, he became a member of the Picture Book and Print Publishers Guild (*Jihon toiya*). In 1811 and 1812 he was one of the print censors. In 1851, he is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) and was then also a member of the Guild of Fan Producers (*Uchiwa toiya*). Beginning in 1876, publications appeared under the family name Yamamoto Yoichi.

Wakasaya’s first publications are series of beautiful women by Utamaro and Toyokuni. Especially with Utamaro he established a good relationship and they did at least seven series together, as well as unserialized prints. Wakasaya soon also employed Kiyonaga, Eishi, Shunkō II, and Eizan and also issued actor and warrior prints in various formats. In the 1820s he predominantly worked with Eisen who designed at least eleven series for him, but he also started to issue books with illustrations by various artists. In the 1830s, he expanded his range of prints and also commissioned lesser known artists. From the mid 1830s, he commissioned Kuniyoshi (8 series) and mainly Kunisada, who did 19 series for him until the early 1860s. The figure at the bottom right of page 225 is an actor print by Kuniyoshi from the mid 1830s.

With Hokusai, Wakasaya issued the new subject matter of *kachō-e*, or Flower and Bird pictures, which he then continued with Hiroshige who found another subject that suited him well. Wakasaya’s interest in Hiroshige’s designs, however, seemed to have been limited. Infrequently, Wakasaya published Hiroshige’s works until 1854, but none were very successful. Kawaguchiya Shōzō ultimately issued more *kachō-e* by Hiroshige during a longer period.

Wakasaya was also engaged in publishing illustrated books. In 1855, he started to produce the first volumes of the serial novel “Northern Snows, a Gorgeous Tale and Mirror of Our Times” (*Hokusetsu bidan jidai kagami*), his most successful publication. Written by Tamenaga Shunshō (1822–1886), it was first illustrated by Kunisada, then by Kunisada II and Ginkō, the last volume appeared in 1882.

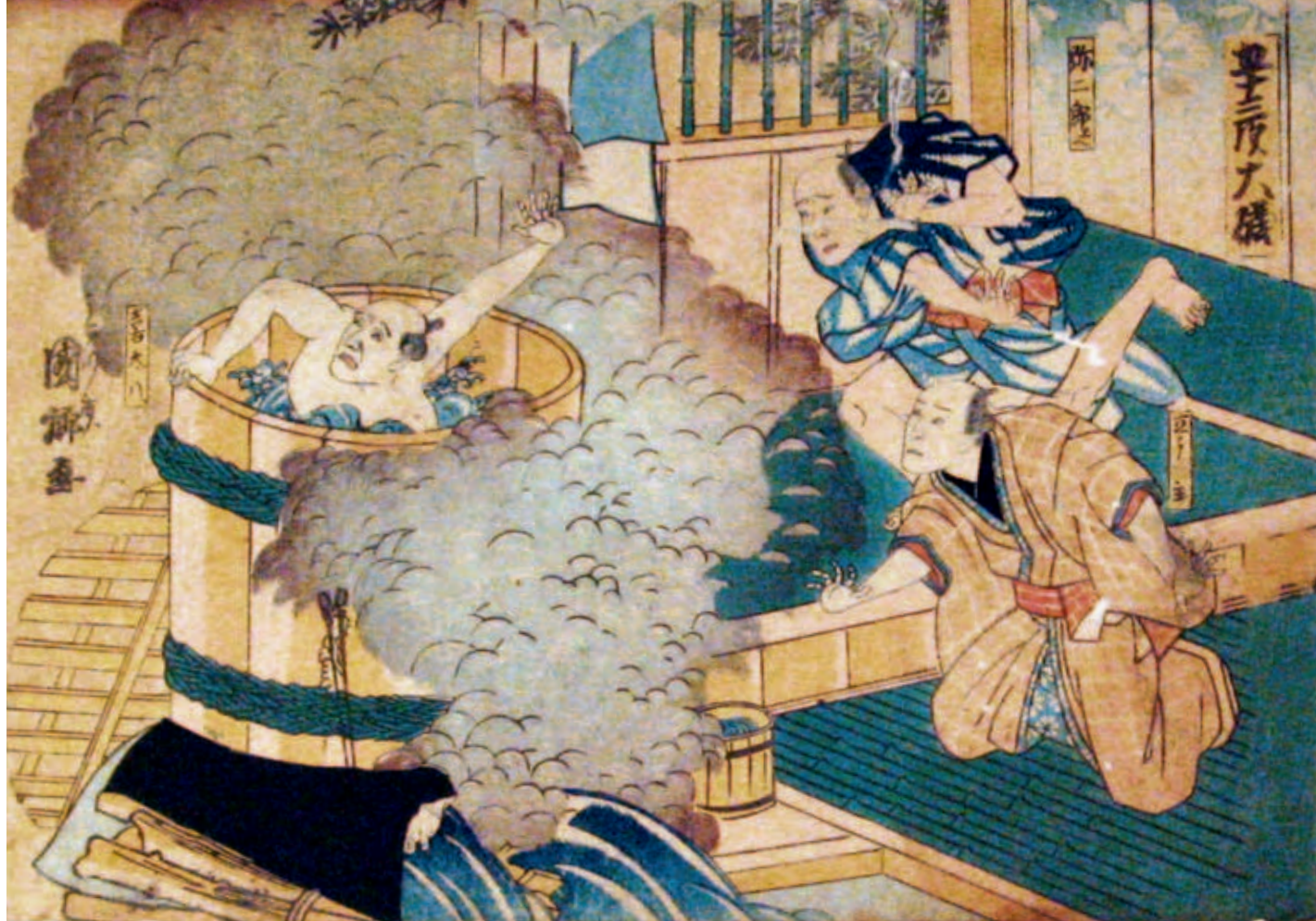
Opposite c.1805 Utamaro. *The courtesan Shinowara and her attendants Wakaba and Chieda of the Tsuruya*. Ōban. Collection Peter Rieder. Ukiyo-e shūka 3 (1978), no. 244.1.

Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada, Kuniyoshi, Toyokuni
unserialized beauty prints		Eishi, Kiyonaga, Kuniaki II, Kunisada, Kuniyoshi, Shunchō, Shunman, Toyokuni, Utamaro
unserialized Genji prints		Kunisada
unserialized landscape prints		Toyoharu
unserialized sumo prints		Kunisada
unserialized warrior prints or historical pictures		Hiroshige III, Toyokuni
Untitled series of customs of the Twelve Months, with comic poems	c.1790–91	Utamaro
Untitled series on the Six Pearl Rivers	1790s	Toyokuni
Uki-e Chūshingura	1790s	Toyokuni
Tōji zensei bijin zoroi	c.1794	Utamaro
Tōji zensei nigao zoroi	c.1794	Utamaro
Fūzoku sandan musume	c.1794–95	Utamaro
Meisho sakazuki awase	c.1795	Eishi
Fūzoku sandan musume	c.1795–96	Utamaro
Nakute nana kuse	c.1797	Utamaro
Aiboreiro no gosekku	c.1800	Utamaro
Fujin tewaza jūnikō	c.1800	Utamaro
Fūryū takara awase	1800s	Shunkō II
Untitled Chūshingura series	1800s	Shunkō II
Jōruri mitate	1800s	Shunkō II
Tōto shiire murasaki moyō	1810s	Eizan
Nana Komachi	1810s	Eizan
Uki-e Chūshingura	1810s	Shunkō II
Fūryū chōshō hakkei	c.1812–13	Eizan
Genji jūnijō	1820s	Eizan
Imayō bijin awase	1820s	Eisen
Imayō sugata goshiki-zome	1820s	Eisen
Bijin imayō sugata	1820s	Sadamine
Yoshiwara nana Komachi	c.1822	Kunisada
Imayō bijin kurabe	c.1825	Eisen
Ukiyo fūzoku bijo kurabe	mid 1820s	Eisen
Uki-e Chūshingura	c.1829	Kunitomo
unserialized pictures of flowers and birds	1830s	Hiroshige, Hokusai
Fuji no yuki	c.1830	Eisen
Tōto meisho meoto zukushi no uchi	c.1830	Sadatora
Azuma sugata	early 1830s	Kuniyasu
Tsuki nijūhakkei no uchi [ōtanzaku format]	c.1832	Hiroshige
Untitled series of pictures of flowers and birds with poem in ōtanzaku	c.1832–35	Hiroshige
Dōke Chūchingura	late 1830s	Kuniyoshi
Nashitsubo gokasen	c.1840–43	Kunisada
Shingaku osana etoki	c.1842	Kuniyoshi
Nijūshikō dōji kagami	c.1842–43	Kuniyoshi
Tōto kyūseki zukushi	1843	Hiroshige
Sanjūrokasen dōjo kyōkun kagami	c.1843	Kuniyoshi
Nashitsubo gokasen [reissue]	c.1843–46	Kunisada
Hana goyomi kichijitsu sugata	1844	Kunisada
Honchō taoyame zoroi no uchi	c.1845	Kuniyoshi
Dai Nihon rokujūyōshū no uchi	c.1845–46	Kunisada and students, Kuniyoshi and students
Edo no hana zukushi	c.1849–50	Hiroshige II
Edo meisho [chūtanzaku format]	1852	Hiroshige
Wakamurasaki Genji eawase	1852–53	Kunisada
Nijūshikō dōji kagami	1853	Kuniyoshi
Dōgi musha zukushi [horizontal half-length format]	1854	Hiroshige
Gojūsan tsugi	1854–55	Kunisato
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Edo meisho hyakunin bijo	1857–58	Kunisada/Kunihisa II
unserialized pictures of flowers and birds	c.1857	Hiroshige II
Genji goshū yojō	1858	Kunisada
Koi awase hauta zukushi	1860–61	Kunisada
Toyokuni hyakushu	1860–62	Kunisada
Genji goshū yojō	1861	Kunisada
Chūshingura	1862	Kunisada
Tōkaidō meisho no uchi	1863	Kyōsai
“Kyōsai hyakuzu”	1863–66	Kyōsai
Chūshin gishi meimei den	1864	Yoshitora
Tōkyō kaku daiku no uchi	1873	Kuniteru II









**Above 1854 Kunisato.** "Ôiso:" after Kitahachi accidentally hit the bottom of the bath several times with his geta the bottom is knocked out, from the series "Fifty-three stations" (Gojûsan tsugi). Chûban. Japan Ukiyo-e Museum, Matsumoto.

**Right After 1800 Utamaro.** Ninth month, from the series "Five seasonal festivals in the colors of love" (Aiboreiro no gosekku). Ōban. Library of Congress. Ukiyo-e shûka 3 (1978), no. 233.5-2. Later edition with removed serial title.

**Opposite left 1810s Eizan.** "Dyed fabric from the Hoteiya" (Hoteiya-zome), from the series "Purple-dyed patterns of Edo products" (Tôto shiire murasaki moyô). Ōban. Asian Art Museum, National Museums in Berlin.

**Opposite right top 1820s Eisen.** "Imaginary Kayoi Komachi" (Kayoi Komachi mitate), from the series „Stylish seven Komachi" (Imayô nana Komachi). Ōban. Library of Congress.

**Opposite right bottom 1842 Kuniyoshi.** Performance on the seventh anniversary of Iwai Hanshirô VI's death—The actors Iwai Shijaku I as the wet nurse Shigenoi and Iwai Kumesaburô III as Jinenjo no Sankichi in the play Koinyôbô somewake tazuna, Kawarazaki Theater, IV/1842. Ōban. Library of Congress.









# Moriya Jihei 森屋治兵衛

c.1797–1886

Seal name: Moriji; firm name: Kinshindō; family name: Ishikawa Jihei. Located at Nihonbashi Bakurochō Nichōme Minamigawa Nakahodo.

The earliest dateable prints issued by Moriya Jihei date from the year 1797. Moriya started with publishing beauties by Utamaro and actors by Toyokuni. Amongst this early work is an untitled series showing a pair of actors in half-length from the play “*Tsuki wa Musashi no aki no sewagoto*.” Moriya’s business went well and by 1807 he was one of the few members of the newly founded Guild of Picture Books and Prints Publishers (*Jibon toiya*). From 1811 until 1813 he sometimes acted as a censor of prints. He soon also started to produce illustrated books, initially with Shuntei, then with Kunisada and other artists.

Moriya saw great potential in Kunisada and was among the first publishers that engaged him regularly since 1811. In the following years, Moriya concentrated on theater prints and did not only do portraits of actors on stage in specific roles and poses but also outside and inside views of theaters like the Nakamura Theater in 1817.

Works	Date	Artist(s)
unserialized actor prints		Kunisada, Kuniteru, Sadahide, Shuntei, Toyokuni, Toyokuni II
unserialized beauty prints		Kiyohiro, Utamaro
unserialized Genji prints		Hiroshige II, Kunichika, Kunisada
unserialized sumo prints		Kunisada
unserialized warrior prints or historical pictures		Kunisada, Kuniyasu, Sadahide, Shuntei
Untitled series of two actors in half-length from the play <i>Tsuki wa Musashi no aki no sewagoto</i>	1797	Toyokuni
Chūshingura	1798	Toyokuni
Yūkun shiki no hitobin	1799	Utamaro
Ukiyo nanatsume awase	c.1799	Utamaro
Edo hakkei	c.1801	Utamaro
Tōsei fūzoku tsū	c.1801	Utamaro
Ongyoku koi no ayatsuri	c.1803	Utamaro
Ogura hyakushu koi no utsushi-e	1804	Utamaro
Uki-e Chūshingura	1810s	Kunimaru
Mitate shinnai	late 1810s	Kuniyasu
Fūryū sakaya gosekkū	1820s	Eizan, Sadafusa
Untitled series of landscapes with a red cloud band	early 1820s	Eizan
Ukiyo jinsei tengankyō	1830	Kunisada
Fūryū jūnikagetsu no uchi	1830–32	Kunisada
Seirō bijin awase	1830–34	Kunisada
Mitate nijūshikō no uchi [later ed.]	1830s	Sadatora
unserialized pictures of flowers and birds	1830s	Hokusai
Annai Yoshiwara sugoroku [game board]	c.1830	Kuninobu
Untitled series of ‘blue printed pictures’	1831	Hokusai
Untitled series of poem slips	c.1831	Hokusai
Untitled series of humorous surimono	c.1832	Hokusai
Chie no umi	c.1832–33	Hokusai
Yūkun shiki no hitobin	1799	Utamaro
Ukiyo nanatsume awase	c.1799	Utamaro
Edo hakkei	c.1801	Utamaro
Tōsei fūzoku tsū	c.1801	Utamaro
Ongyoku koi no ayatsuri	c.1803	Utamaro
Ogura hyakushu koi no utsushi-e	1804	Utamaro
Gokusaishiki gohon nobori no uchi	1835–37	Kunisada
Shinsen Edo meisho	c.1840	Hiroshige
Genji monogatari	1842–46	Kunisada
Edo meisho no uchi	1845–46	Kunisada
Imayō Chūshingura	1852	Fusatane
Edomurasaki gojūyōjō	1852	Kunisada and students
Untitled series on the Eight Views	1854	Fusatane
Shinsen Edo meisho	1855	Yoshitora
Honchō meishō kagami	1858	Yoshikazu
Chūshingura e-kyōdai	1859	Kunisada
Ki no ji zukushi	1861	Kunisada



With Kuniyasu, Moriya made some attempts to enhance his portfolio above the two most popular themes, actors and beauties, and they produced prints that illustrate historical events. One of the most famous series by Moriya is Kunisada’s “Types of the Floating World Seen through a Physiognomist’s Glass” (*Ukiyo jinsei tengankyō*) from around 1830.

In 1851, Moriya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*). Since the 1840s, Moriya used the new interest in prints on the eleventh century “Tale of Genji” (Genji monogatari) and its nineteenth century persiflage “A Country Genji by a Fake Murasaki” (*Nise Murasaki inaka Genji*) and published himself many prints on these topics. Amongst them over thirty lavishly colored triptychs by various artists.

In the 1870s and 1880s, Moriya’s output decreased significantly. Since 1876, Moriya sealed under his family name Ishikawa Jihei. Around 1886, his business seems to have come to an end.





**Above 1865 Kunisada.** "A stylish Genji by a fake Murasaki" (Nise Murasaki imayō Genji). Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.



**Left 1797 Toyokuni.** The actors Ōtani Tomoemon II as Iwaki Yagenji and Bandō Mitsugorō II as retainer Tomiji, from an untitled series showing a pair of actors in half-length from the play *Tsuki wa Musashi no aki no sewagoto*, Kiri Theater, Villic/1797. Ōban. Collection Peter Rieder.



**Right c.1830 Kunisada.** Woman writing a letter, from the series "Types of the Floating World Seen through a Physiognomist's Glass" (*Ukiyo jinsei tengankyō*). Ōban. Japan Ukiyo-e Museum, Matsumoto.









1817 Toyokuni. Exterior View of the  
Nakamura Theater. Ōban triptych. Asian Art  
Museum, National Museums in Berlin. One  
triptych of a double triptych.



# Tsuruya Kinsuke 鶴屋金助

c.1797–1824

Seal name: Tsurukin; firm name: Sōkakudō; family name: Iijima Kinsuke. Located first at Asakusa Shinyoshiwara Ageyamachi, then Nihonbashi Tadokorochō (c.1809–15), Nihonbashi Ningyōchō-dōri Norimonochō (from c.1815).

Since around 1797, Tsuruya Kinsuke issued actor prints by Toyokuni and beauty prints by Utamaro. With both artists, Tsuruya built a solid and successful relationship. Until the early 1800s, Utamaro designed at least ten different series for Tsuruya. However, these were less than the many unserialized actor portraits by Toyokuni. His actor prints were in *hosoban* as well as *ōban* size. The figure on the left of page 232 shows a portrait from 1800 and the other figure on this page illustrates a portrait from 1806. In 1804, Toyokuni produced also an untitled actor series with a black-framed cartouche that consists of the actor’s crest (*mon*), the name of the character, and the actor’s name.

In the sixth month of 1808, Tsuruya joined the Picture Book and Print Publishers Guild (*Jihon toiya*). From around 1811, he was also a member of the Book Publishers Guild (*Shomotsu toiya*). Several times (in 1811, 1812, 1813, and 1814) Tsuruya had the official function of a censor (*gyōji*), an attempt to ensure control over the print market, which, however, ran only for a short period.

Tsuruya produced actor prints in different formats: *ōban* format, *hosoban* format, and also a few prints in vertical format. In the 1810s and 1820s he produced the majority of actor prints by Kunisada. By 1829, Tsuruya suddenly ceased to issue prints but he continued to be active as a publisher.

From the 1810s, Tsuruya’s main field of activity was producing illustrated books. He issued several per year, furnished with illustrations by a high number of different artists like Shuntei, Kuninao I, and Eisen.

Works	Date	Artist(s)
unserialized actor prints		Kunisada, Toyokuni, Toyokuni II
unserialized beauty prints		Kunisada, Toyokuni, Tsukimaro
unserialized warrior prints		Shuntei
Utsushi uwatehon-e no sugatami	c.1798	Utamaro
Fūryū goyō no matsu	c.1799	Utamaro
Shinsei goshiki-zumi	c.1799	Utamaro
Tōsei bijin jūnikagetsu no uchi	1800s	Eizan
Fūryū jūnikagetsu	c.1801	Utamaro
Chūshingura osana asobi	c.1802	Utamaro
Bijin gomensō	c.1803	Utamaro
Kyōkun oya no megane	c.1803	Utamaro
Seirō Niwaka zensei asobi	c.1803	Utamaro
Bijin mensō juttai no zu	c.1803	Utamaro
Fūryū nana Komachi	c.1803	Utamaro
Untitled actor series with a black framed cartouche	1804	Toyokuni
"Mame ban Tōkaidō"	c.1804	Hokusai
Shunkō shichifuku asobi	c.1805	Utamaro
Kanadehon Chūshingura	1806	Hokusai
Tōsei shichifukujin	1806	Toyokuni
Sanjūrokuban tzuzuki yakusha jūnitsuki	1809	Toyokuni
Seirō bijin setsugekka	1809	Kunisada
Edo hakkei	1810s	Toyohiro
"Bunka shichinen ban Tōkaidō"	c.1810	Hokusai
Untitled series on the Twelve Months with poems by Santō Kyōden	early 1810s	Toyokuni
Shichi henge no uchi	1811	Toyokuni
Jūnikagetsu no uchi	1813	Toyokuni



**Above 1811 Toyokuni.** The actors Ichinokawa Ichizō I as Fukami Jūemon, Ōtani Sorobei I as Chūgen Kakunai, and Suketakaya Takasuke II as Kizu Kansuke in the play *Hana no haru hitome senbon*, Morita Theater, II/1811. Ōban. Asian Art Museum, National Museums in Berlin.

**Right 1803 Toyokuni.** The actors Segawa Michisaburō I as Orikoto-hime, Bandō Mitsugorō III as Sōgen, and Bandō Yasosuke I as Gunsuke in the play *Futaba no haru kotobuki Soga*, Nakamura Theater, I/1803. Ōban. Asian Art Museum, National Museums in Berlin.









**Above 1806 Toyokuni.** The actor Onoe Matsusuke I as the ghost of Iohata in the play *Nami makura ikoku no kikigaki*, Ichimura Theater, VI/1806. Oban. Asian Art Museum, National Museums in Berlin.



**Right 1800 Toyokuni.** The actor Ichikawa Danzō IV as Shunkan Sōzu in the play *Shunkan futatsu omokage*, Nakamura Theater, III/1800. Hosoban nishiki-e. Asian Art Museum, National Museums in Berlin.





**Left top 1808 Toyokuni.** *The actor Bandō Mitsugorō III as Ohana in the play Shinobugusa tamuke no hosshin, Nakamura Theater, V/1808.* Hosoban nishiki-e. National Museum of Ethnology, Leiden, The Netherlands.

**Left bottom 1804 Toyokuni.** *The actor Matsumoto Yonezō as Tamanae in the play Mishi tamadare yuki no furusato, Ichimura Theater, XI/1804, from an untitled actor series with a black framed cartouche.* Oban. National Museum of Ethnology, Leiden, The Netherlands.

**Above 1806 Toyokuni.** *The actor Sawamura Gennosuke III with a beauty.* Oban. National Museum of Ethnology, Leiden, The Netherlands.



Iseya Rihei 伊勢屋利兵衛

1790s–c.1879

Seal name: Iseri; firm name: Kinjudō; family name: Yamamoto Rihei. Shop first located at Shitaya Ikenohata Nakamachi-dōri, at least by 1851 in Shitaya Ueno Motokuromonchō.c.1820); Kansetsu (from c.1820). Art names: Bokutei, Yūsai.

Iseya started in the 1790s with actor prints by Toyokuni and beauties by Utamaro but became very successful in the 1800s with designs by Hokusai. Amongst the many series by him Iseya issued are the so-called “*Maruwaku Tōkaidō*” series from c.1802, and the “*Ehon ekiro no suzu*” series (“Illustrated Book of Packhorse Bells”) another Tōkaidō series dates to c.1806. In the early 1810s, Iseya and Hokusai seemed to have broken as the once vivid cooperation abruptly came to an end despite the fact that Hokusai remained active for another forty years. Iseya found new and very successful opportunities such as publishing a series of beauties by Kunisada. From the late 1810s to the early 1830s, at least sixteen such series and a few unserialized beauty prints came on the market. The figure at the bottom right of page 237, titled “Clearing Mist at Asakusa” (*Asakusa no seiran*), is an example from an untitled series on the Eight Views of Edo, published in the early 1830s.

At first, Iseya was not very active in publishing actor prints and seemed to have only commissioned Toyokuni from time to time. This changed as well after the break with Hokusai and from the early 1810s many unserialized actor prints appeared, again predominantly designed



by Kunisada. In the mid-1830s, Iseya joined the publisher Takenouchi Magohei in producing Eisen's and Hiroshige's series on the inland highway Kisokaidō between Edo (present Tokyo) and Kyoto. Print publications by Iseya are very scarce in the 1840s and 1850s but we know that in 1851 he was a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*). Iseya became active again in the 1870s but only for a short period and the prints are once again scarce. The figure at the top of page 237 from 1874 is from this period and one of the few actor prints that Kunichika did for Iseya Rihei. As was the law, Iseya sealed with his family name Yamamoto Rihei from 1876 but business seems to have come to a final end by c.1879.

Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Kunichika, Kunisada, Toyokuni, Yoshitora
unserialized beauty prints		Kunisada, Sadakage
unserialized warrior prints		Kunisada
Meisho koshikake hakkei	c.1796	Utamaro
Shinpan uki-e Chūshingura	c.1798	Hokusai
Edo hakkei	c.1800–02	Hokusai
Tōto jūnikei	c.1800–02	Hokusai
Untitled series on the Eight Views	c.1800–02	Hokusai
Kanadehon Chūshingura	c.1800–03	Hokusai
Rokkasen no uchi	c.1801–04	Hokusai
“Maruwaku Tōkaidō”	c.1802	Hokusai
Shūitsu mu tamagawa	c.1802–04	Hokusai
Fūryū tōto hakkei	c.1803–05	Hokusai
Shinpan uki-e	c.1803–06	Hokusai
Toba-e	c.1804–06	Hokusai
“Ehon ekiro no suzu”	c.1806	Hokusai
Fūryū odoke hyakku	1811	Hokusai
Mitate nishiki-e	1811	Toyokuni
Hōnō [tenugui]	1816	Kunisada
Hōnō [chōchin]	1818	Kunisada
Edo jiman	1818–20	Kunisada
Gokusaishiki jisei shitate	1819	Kunisada
Hoshi no/ya shimo tōsei fūzoku	1819	Kunisada
Gosekku shosagoto no uchi	1820	Kunisada
Tōto meisho bijin awase	1820s	Kuniyasu
Ōmi hakkei	early 1820s	Shuntei
Ukiyo meijo zue	1821	Kunisada
Bijin awase—Haru no akebono	1822	Kunisada
Ukiyo meijo zue nihen	1822	Kunisada
Tōsei bijo azuma fukei	1825	Kunisada
Bijin awase	c.1826	Eisen
Kanadehon Chūshingura youchi ninzu no uchi	1827	Kunisada
Ōtsu-e zukushi	1827	Kunisada
Jūnishi zensei matsu no yosooi	late 1820s	Toyokuni II
Untitled series of Eight Views of Edo	1830–35	Kunisada
Kōso goichidai ryakuzu	c.1831	Kuniyoshi
Jōruri zukushi	1832	Kunisada
Jūnikagetsu	c.1835	Kuniyoshi
Meishō hakkei	c.1835	Toyokuni II
Kisokaidō	c.1835–38	Eisen, Hiroshige
Untitled series of beauties on the Twelve Months	c.1836	Kuniyoshi
Sumidagawa meiku awase	c.1843–46	Yoshimori
Chūshingura	1870	Kunichika
Taiju jūgosei	1873	Yoshitoshi
unserialized triptychs illustrating the Satsuma Rebellion	1877	Chikanobu



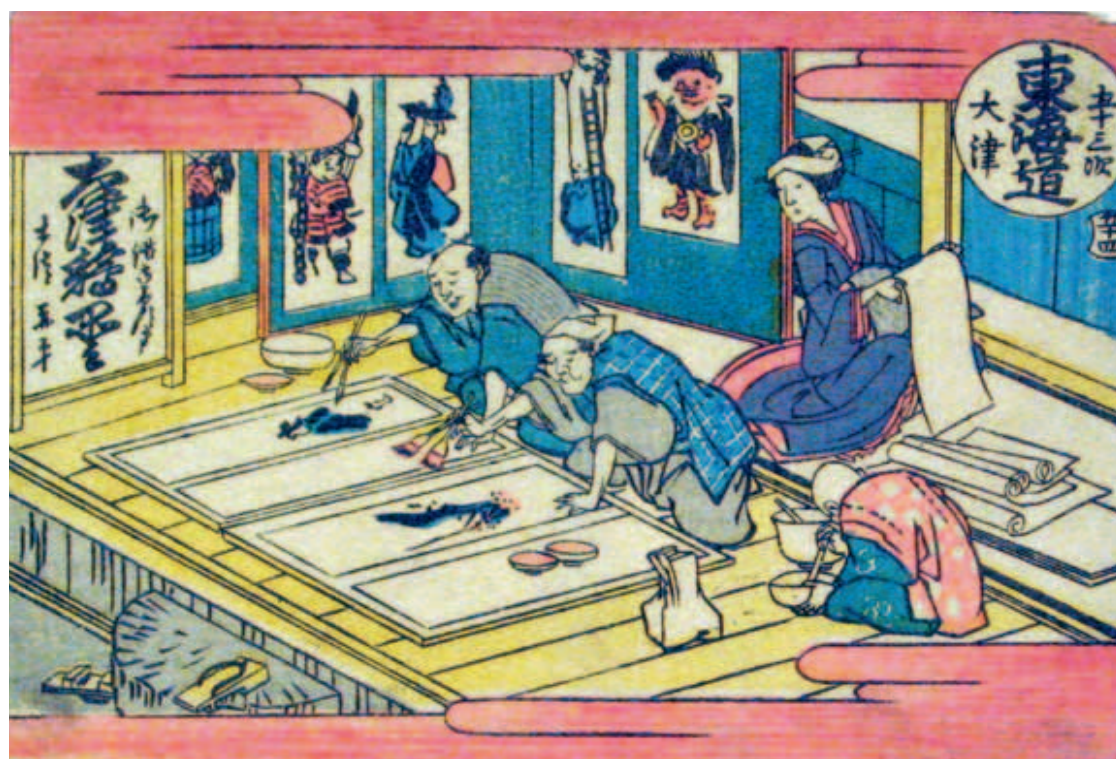


**Opposite left c.1806 Hokusai.** "Kawasaki", from the series "Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi), known as "Illustrated Book of Packhorse Bells" (Ehon eki no suzu). Chūban. Japan Ukiyo-e Museum, Matsumoto. Nagata 1981, p. 227, chūban no. 203.

**Above left 1870s Tōshū.** "New edition of children at play" (Shinpan kodomo asobi). Ōban. Library of Congress.

**Above right c.1812–13 Toyokuni.** The actor Iwai Hanshirō V off stage. Ōban. National Museum of Ethnology, Leiden, The Netherlands.

**Right c.1802 Hokusai.** "Ōtsu", from the series "Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi), known as "Maruwaku Tōkaidō". 17 x 11.5 cm (6.7 x 4.5 in.). Japan Ukiyo-e Museum, Matsumoto. Nagata 1981, p. 225, vertical koban no. 554.





**Right 1868 Kunichika.** *"Just a few words about the dance to a little song" (Chotto hitokuchi hauta no ateburi).* Ōban triptych. Library of Congress.

**Below right Early 1830s Kunisada.** *"Clearing Mist at Asakusa" (Asakusa no seiran),* from an untitled series on *the Eight Views of Edo.* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Below left 1838 Kunisada.** *The actors Iwai Tojaku as Shirai Gonpachi, Ichimura Uzaemon XII as Honjō Suke'ichi, and Sawamura Tosshō I as Teranishi Kanshin in the play Gohiki tamuke no Hanakawado, Ichimura Theater, VIII/1838.* Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.









# Maruya Seijirō 丸屋清次郎

c.1799–1863

Seal name: Marusei; firm name: Jukakudō. Located at Shiba Shinmeimae Udagawachō.

As early as 1799, Maruya Seijirō published actor prints by Kunimasa and Toyokuni. Amongst the rare prints that he issued during that time are also a few actor bust portraits by Toyokuni from 1802. However, there seems to have been a halt to print production from that time until the late 1820s/early 1830s when we then again find his actor prints by Toyokuni II and Kunisada, beauties by Eisen, pictures of flowers and birds by Hiroshige and much else.

In the late 1830s and early 1840s, Maruya clearly preferred Kunisada’s actors and issued many of them. By the mid 1840s, as a result of the new regulations imposed through the Tenpō Reforms, he turned towards beauty prints but also did warriors. The interest in Genji served him well and the figure on the right is an example of the type of Genji triptych Maruya put out by 1849.

By the early 1850s, when Hiroshige was long a successful designer of landscape prints, Maruya engaged him to design the so-called “*Reisho Tōkaidō*” series, named after the script style of the title. This series must have been quite successful as Maruya

turned to the Tōkaidō theme together with Hiroshige again shortly thereafter and issued a later edition of Hiroshige’s “First harimaze Tōkaidō” series. This series was originally issued in 1850 by fellow publisher Ibay Senzaburō.

At least since the early 1840s, Maruya published also illustrated books but also fan prints by all three late Utagawa masters, Kunisada, Kuniyoshi, and Hiroshige.

In 1851, Maruya is a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) and also a member of the Guild of Fan Producers (*Uchiwa toiya*). His business was taken over with not much success by Fukushimaya Tashichi in the ninth month 1863.

Works	Date	Artist(s)
unserialized actor prints		Kunihide, Kunimasa, Kunisada, Kuniyoshi, Toyokuni, Toyokuni II
unserialized beauty prints		Hiroshige, Kunisada, Yoshinobu
unserialized Genji prints		Kunisada
unserialized pictures of flowers and birds		Hiroshige
unserialized warrior prints		Kuniyoshi, Yoshitsuya
Imayō sugata	early 1830s	Eisen
Tōsei gonin bijo	early 1830s	Toyokuni II
Setsugekka no uchi	early 1840s	Yoshitora
Nihon minato zukushi	c.1840–42	Hiroshige
Tōto meisho [horizontal format]	1844	Hiroshige
Untitled series on the Seven Komachi	1844	Kuniyoshi
Arigataki miyo no kage-e	1845–46	Kunisada
Untitled triptych series of beauties on the Four Seasons	c.1848	Yoshitora
Tōsei bijin fūryū asobi	1849	Kunisada
Chūshingura	c.1849–50	Hiroshige
“Reisho Tōkaidō”	c.1850–51	Hiroshige
“First harimaze Tōkaidō” [later ed.]	1850s	Hiroshige
Chūshingura	1852	Kunisada
Untitled series of famous places in Edo	1853	Kuniyoshi
unserialized fan prints with pictures of flowers and birds	1853	Hiroshige
Untitled series on the Seven Komachi	1853	Kunisada
Mitama hana no fūzoku	1854	Yoshikazu

Right 1849 Kunisada. A lady receiving tiger lilies, from the series “Modern Beauties in Elegant Distractions” (*Tōsei bijin fūryū asobi*). Ōban triptych. Asian Art Museum, National Museums in Berlin.

Top right c.1850 Hiroshige. “No. 11—Hakone—Holding Pine Torches in the Night” (*Hakone—Yonaka taimatsu tori*), from the series Known as “*Reisho Tōkaidō*” series. Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 53.11.











Above 1850s Hiroshige. "Nihon Bridge, Shinagawa, Kawasaki", from the series "Cutout Pictures of the Tōkaidō" (Tōkaidō harimaze zue), reissue of the "First harimaze Tōkaidō" series. Ōban. Library of Congress. Sakai 1981, p. 251, ōban no. 46.1.







Above 1852 Kunisada. The actors Bandō Shuka I as Shiraito and Sawamura Chōjūrō V as Suzuki Mondo in the play Sumidagawa tsui no kagamon, Ichimura Theater, III/1852, from an untitled set of double portraits. Fan print. Japan Ukiyo-e Museum, Matsumoto.



# Kawachiya Genshichi

## 河内屋源七

**c.1802–19**  
Seal name: Kawagen; firm name: Tōeidō. Located at Nihon-bashi Tomizawachō.

Kawachiya Genshichi was a short-lived but very active publisher from the early nineteenth century. The first datable prints are from 1802, the last date to 1819. His production during the 1800s was balanced between serialized prints of beautiful women and unserialized actor portraits.

Popular beauty designers like Utamaro rarely worked for Kawachiya. With Hishikawa Ryūkoku, a second tier artist, Kawachiya seems to have had an exclusive contract of some sort as he was the only publisher of Ryūkoku's beauty prints in the 1800s.

At the beginning of the 1810s, his production scheme changed drastically and was now dominated by actor prints. At first, his actors were mostly designed by Toyokuni, but then Kawachiya shifted to Kunisada in 1812. The figures on the opposite page are examples of Toyokuni's works for Kawachiya, the first being a diptych from 1808, the second a triptych from 1812.

The figure to the right is from a beauty series that Kawachiya occasionally produced during the 1810s. This series, "Stylish Ōtsu Pictures" (*Imayō Ōtsu-e*), is dated to 1815. Kawachiya's last known prints date to the third month of 1819.

**Right 1815 Kunisada.** *A woman as a spear carrying footman, from the series "Stylish Ōtsu Pictures" (Imayō Ōtsu-e).* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Opposite top 1808 Toyokuni.** *The actors Onoe Eizaburō I as Midajirō Tokitsuna and Onoe Matsusuke I as Kohada Koheiji and his wife in the play Eiri otogi sōshi, Ichimura Theater, Vlic/1808.* Ōban diptych. Asian Art Museum, National Museums in Berlin (left panel), National Museum of Ethnology,

Leiden, The Netherlands (right panel).

**Opposite bottom 1812 Toyokuni.** *The actors Ichikawa Ichizō I as Yodohei, Iwai Hanshirō V as Okaji, and Nakamura Utaemon III as Seigen in the play Kiyomizu Seigen omokage zakura, Nakamura Theater, III/1812.* Ōban triptych. National Museum of Ethnology, Leiden, The Netherlands.

Works	Date	Artist(s)
unserialized actor prints		Kunisada, Shuntei, Toyokuni
unserialized beauty prints		Eizan, Ryūkoku
Tōsei bijin rokassen	c.1805	Utamaro
Seirō meika awase	mid 1800s	Eizan
Fūryū gosekku asobi	1808	Ryūkoku
Bijin awase	late 1800s	Ryūkoku
Chūshingura	late 1800s	Kitagawa Hidemaro
Yakusha chigao mu tamagawa	c.1809	Toyokuni
Shichi henge no uchi	1811	Toyokuni
Jūnikagetsu no uchi—Bandō Mitsugorō shosagoto	1813	Kunisada
Mitsu ningyō no uchi	1813	Kunisada
Imayō Ōtsu-e	1815	Kunisada
Fūryū bijin kurabe	mid 1810s	Eizan









# Sanoya Kihei 佐野屋喜兵衛

**c.1717–1875**

Seal name: Sanoki; firm name: Taihōdō until c.1804, then Kikakudō; family name: Okumura Kihei. Located at Nihonbashi Hiramatsuchō, later Shiba Shinmeimae Mishimachō (at least by 1851).

Sanoya Kihei began his publishing business around 1717. At first a publisher of books with and without illustrations, he added prints to his portfolio at a rather late stage. From the 1800s he issued beauties by Eizan and later Eisen. In the 1810s/1820s, he published an untitled series of horizontal prints by Shunkō II related to the Twelve Months, a very popular theme in Japanese woodblock prints.

From the early 1820s, he also issued actor prints, a topic he pursued constantly until the mid-1850s. With a few exceptions his actor prints are just average and well over twenty cases are known when Sanoya reissued already existing woodblocks with old designs and just modified the actor's face lines to portrait the actual actor of the new performance.

Sanoya's stronghold was clearly prints of beautiful women, a field which he dominated undisputedly. From the 1820s until the 1860s he issued several hundred designs. In the 1830s and 1840s, Sanoya predominantly engaged Hiroshige and Kunisada. With

Kunisada's series "The Fifty-three Stations along the Tōkaidō" (*Tōkaidō gojūsan tsugi no uchi*), also known as "Beauties Tōkaidō" (*Bijin Tōkaidō*) he landed a major hit around 1832–33. The series took on the just issued first Tōkaidō landscapes by Hiroshige and was so successful that Sanoya had to get new woodblocks for some of the designs as the original ones wore down from the many times they were used. Among the largest projects in the history of Japanese woodblock printing is the beauty series "Pictorial Selection of One Hundred Poets, One Poem Each" (*Hyakunin issbu e-shō*) by Kunisada that Sanoya produced alone from 1844 until 1848.

Sanoya continued with the Tōkaidō theme in the 1840s and issued Hiroshige's "Tōkaidō with Poems" (*Kyōka iri Tōkaidō*) in 1840, as well as "On the Road with Shank's Mare" (*Dōchū hizakurige*), a series of funny images from 1843 after Jippensha Ikku's book "On Shank's Mare Along the Tōkaidō" (*Tōkaidōchū hizakurige*, 1802–22).

Sanoya also furnished the craze for

images of Genji and his Edo period pendant Mitsuuji from the "Country Genji" adaptation and put many triptychs and single prints on the market. Foremost was an untitled series by Kunisada known as "A Comparison of Present Genji Brocade Prints" (*Ima Genji nishiki-e awase*) that he produced from 1852 until 1854 and was again often reprinted because of its popularity.

It is not known when Sanoya joined the Picture Book and Print Publishers Guild (*Jihon toiya*) but in 1851 he is listed as a member of the Old Faction (*Motogumi*). Sanoya was also a member of the Guild of Fan Producers (*Uchiwa toiya*) and we know that he produced fan prints at least from the 1820s until the 1860s.

In the 1850s, among others Sanoya did warrior prints by Kuniyoshi and his disciple Yoshitora and in the fifth month 1861, he adopted Yasusaburō inherited the business and took the name Kihei. The new Kihei seems to have almost immediately stopped publishing prints and concentrated on books. Sanoya was in operation until 1875.



**Left 1843 Hiroshige.** "Odawara Inn" (Odawara tomari), from the series "On the Road with Shank's Mare" (*Dōchū hizakurige*). Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 244, horizontal ōban no. 75.1.

**Right top 1853 Kunisada.** "Three—Utsusemi", from an untitled series "A Comparison of Present Genji Brocade Prints" (*Ima Genji nishiki-e awase*). Chūban. Japan Ukiyo-e Museum, Matsumoto.

**Right bottom c.1844-45 Kunisada.** "Twelve—Sōjō-henjō", from the series "Pictorial Selection of One Hundred Poets, One Poem Each" (*Hyakunin issbu e-shō*). Ōban. Japan Ukiyo-e Museum, Matsumoto.





Works	Date	Artist(s)
unserialized actor prints		Kuninobu, Kunisada, Kunisada II, Kuniyoshi, Toyokuni, Toyokuni II
unserialized beauty prints		Kunisada, Sadahide, Yoshikazu
unserialized landscape prints		Hiroshige II, Sadahide
unserialized warrior prints or historical pictures		Kunisada, Kuniyoshi, Yoshikazu, Yoshitora
Shichikenjin	late 1800s	Eizan
Seirō meikun hana awase	1808	Eizan
Fūryū bijin nana Komachi	1810s	Eizan
Fūryū Chūshingura e-kyōdai	1810s	Eizan
Untitled series on the Twelve Months	1810s	Shunkō II
Untitled landscape series with red cloud band	c. 1810–20s	Shunkō II
Fūryū bijin Ōmi hakkei	late 1810s	Eizan
Ryūko ai shitate	early 1820s	Eisen
Ukiyo sugata Yoshiwara taizen	early 1820s	Eisen
Jisei bijo kurabe	1820s	Eisen
Tōsei tengan kyō	1820s	Eisen
Fūryū jūnikagetsu	1820s	Eizan
Honchō fūkei bijin kurabe	1830	Kunisada
Bijin ryōri tsū	c. 1830	Eisen
Ukiyo bijin jūnikagetsu	c. 1830	Eisen
Tōsei kaiseki zukushi	1830s	Eisen
Tōsei ryōri tsū	1830s	Eisen
unserialized pictures of flowers and birds	1830s	Hiroshige
Kanadehon Chūshingura	early 1830s	Eisen
San shibai mitate taimen	1831–32	Kunisada
Tōkaidō gojūsan tsugi no uchi	c. 1832–33	Kunisada
Kōto meisho	c. 1832–34	Hiroshige
Naniwa no haru mitate taimen	1834	Kunisada
Kanadehon Chūshingura	c. 1834	Kunisada
Tōto meisho [horizontal format]	c. 1834–35	Hiroshige
Tōsei gonin otoko	1835	Kunisada
unserialized pictures of flowers and birds	1837	Hiroshige
Mitate yakusha gojūsan tsui no uchi	1837–38	Kunisada
Edo kinkō hakkei no uchi [later ed.]	after 1837	Hiroshige
E-kyōdai Chūshingura	1839	Kunisada
“Kyōka iri Tōkaidō”	1840	Hiroshige
Sanka shokushi no zu	c. 1840	Kuniyoshi
Tōto meisho no uchi: Sumidagawa hakkei	c. 1840–42	Hiroshige
Edo meisho [fan prints]	c. 1843–46	Hiroshige
Untitled series on the Seven Komachi	1844	Sadahide
Ukiyo goshiki awase	1844	Kunisada
Hyakunin issuu e-shō	1844–48	Kunisada
Honchō buyū kagami	c. 1845	Kuniyoshi
Haikai shichifukujin no uchi	1847–50	Kunisada
Untitled triptych series of beauties related to the Six Jewel Rivers	c. 1847	Kuniyoshi
Tōto meisho [horizontal format]	c. 1847–51	Hiroshige
Edo meisho gojō	c. 1848	Hiroshige
“Yotsugiri makimono Tōkaidō”	1849	Hiroshige
Edomurasaki azuma no utsushi-e	1849–51	Kunisada
Yasa sugata azuma no utsushi-e	1849–51	Kunisada
Kokon jōruri zukushi	c. 1849–50	Hiroshige
Untitled series of poem slip pairs with actors	c. 1850–51	Kunisada
Untitled fan print series of beauties	1851	Hiroshige
Mitate gogyō	1851–52	Kuniyoshi
Fuji sanjūrokkei [horizontal half-length format]	1852	Hiroshige
Hakone shichiyu zue	1852	Hiroshige
Sankai medetai zue	1852	Kuniyoshi and students
unserialized fan prints with pictures of flowers and birds	1852–54	Hiroshige
Ima Genji nishiki-e awase	1852–54	Kunisada
Imayō bijin awase	1853	Yoshikazu
Shiki no nagame	1853	Kuniteru
Kanadehon Chūshingura	1854	Kuniyoshi
Imayō sugata hana no zoro	1854	Yoshikazu
Hakkenshi eimeikan	1854	Kunisada
Tōto meisho awase	1854	Kunisada
Tōto meisho [horizontal format]	1856	Hiroshige
Tōsei shiki no nagame	1856–58	Kunisada
Eiyū goshiki awase	1857	Kuniyoshi
Honchō meishō kagami	1858	Yoshikazu
Bijin awase jūnikagetsu no uchi	1859–60	Kunisada







Left c.1832-33 Kunisada. "View of Chiryū" (Chiryū no zu), from the series "The Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi no uchi). Chūban. Japan Ukiyo-e Museum, Matsumoto.

Right 1810s Shunkō II. Catching fireflies, from an untitled series on the Twelve Months. Ōban. Library of Congress.

Below 1840 Hiroshige. "Shimada", from the series "Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi) known as "Tōkaidō with Poems" ("Kyōka iri Tōkaidō"). Chūban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 236, horizontal chūban no. 24.24.





# Yamaguchiya Tōbei

## 山口屋藤兵衛

**c.1805–95**  
**Firm name:** Kinkōdō; **family name:** Arakawa Tōbei. **Located at** Nihonbashi Motohamachō, later Nihonbashi Bakurochō Nichōme.

Yamaguchiya Tōbei was one of the publishers, if not the publisher, with the biggest output in the history of Japanese woodblock printing. He seems to have started in the early 1800s and by 1807 was a member of the Picture Book and Print Publishers Guild (*Jihon toiya*). In 1812 and 1813 he was a print censor.

Initially, he commissioned Utamaro to design beauty prints and soon worked with Utamaro’s student Tsukimaro as well as Hokusai. In the 1810s he predominantly issued actor prints by Toyokuni. But he also started issuing illustrated books by various artists, a field he was active in until the 1880s.

In the 1820s, we record a growing number of beauty prints, mainly by Kunisada. Remarkable is the series “A Collection of Restaurants Renown in These Days” (*Tōji kōmei kaiseki zukushi*) from c.1822, with 43 designs known, one of the largest beauty series ever produced. Unique from the vast amount of actor prints in full-length that were available on the market, were a number of half-length portraits.

Yamaguchiya’s output did not diminish in the 1830s/40s. Around 1832 he issued an untitled series of rare landscape designs by Kunisada. Before that Kunisada had designed landscapes for fan prints but doing a horizontal landscape series in the popular large *ōban* format was something new to him. From the late 1840s, the number of illustrated books that he put on the market increased significantly.

During all times, Yamaguchiya provided also younger artists the possibility to publish their works. Like Kunimaro’s “Silk Worm Cultivation” (*Kaiko yashinai gusa*, c. 1850). In 1851, Yamaguchiya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*), but he also in the list of members of the New Faction (*Karigumi*) of the Guild of Book Publishers (*Shomotsu toiya*).

During the second half of the 1850s, Kunisada reduced his work for Yamaguchiya significantly. Other artists like his students Kunisada II and Kunimitsu II replaced him. In 1854, the latter one designed a Genji triptych.

In the seventh month of 1866, the son Mosuke inherited the business and took the name Tōbei. Following new regulations, he then sealed with the family name Arakawa beginning 1875. Business ended in 1895 when Arakawa Tōbei became Arakawa Koma.

At the time when Yamaguchiya dropped out of business he had published over 170 series. Keeping in mind that Kunisada was by far the most prolific artist, he alone designed close to 700 different compositions for Yamaguchiya.

Works	Date	Artist(s)
unserialized actor prints		Hiroshige, Kuniaki II, Kunichika, Kunisada, Kunisada II, Kunitoshi, Kuniyoshi, Toshinobu, Toyokuni, Toyokuni II, Yoshifuji, Yoshiharu II
unserialized beauty prints		Kunisada, Sadahide, Shun'ei, Utamaro
unserialized Genji prints		Kunisada
unserialized landscape prints		Chikuyō, Sadahide
unserialized pictures of flowers and birds		Utamaro II
unserialized satirical pictures		Kuniyoshi
unserialized sumo prints		Kunisada
unserialized toy pictures		Yoshiharu II
unserialized warrior prints		Kunisada
Untitled horizontal series on rivers	1800s	Utamaro
Seirō Niwaka no asobi	1800s	Utamaro
Zensei rokkasen	early 1800s	Tsukimaro
Untitled series of courtesans on fans	early 1800s	Utamaro
Shinpan uki-e	c.1803–06	Hokusai
Toba-e	c.1804–06	Hokusai
Shinpan uki-e	c.1806	Tsukimaro
Fūryū bijin meishu awase	1810s	Eizan
Tōfū waka sannin	1810s	Eizan
Shinpan Chūshingura	1810s	Tsukimaro
Untitled series of flower arrangements	1810s	Utamaro II
Fūryū odoke hyakku	1811	Hokusai
Fūryū bijin e-kyōdai	1812	Eizan
Jūnishi no uchi	1814	Toyokuni
Genji uta awase	1820s	Kuniyasu
Seirō bijin dōchū sugata	1820s	Eizan
Tōji kōmei kaiseki zukushi	1822	Kunisada
Yakusha butai ōgi	1824	Kunisada
Kōmō abura-e fū	1824–25	Kunisada
Kōmō abura-e meisho zukushi	1824–25	Kunisada
Haru kurabe azuma fushigi	1829	Kuniharu
Tōto	c.1831	Kuniyoshi
Untitled landscape series	1832	Kunisada
Yakusha mu tamagao	1832	Kunisada
Yakusha tōsei uchiwa	1833	Kunisada
Kanadehon Chūshingura	c.1834	Kunisada
Chūshingura	late 1830s	Hiroshige
Tōto meisho [kotanzakuban format]	c.1839–42	Hiroshige
Tōto hana kurabe	early 1840s	Sadahide
Kō teijo kagami	c.1843–46	Sadahide
Edo no hana nishiki-e kurabe	1847–48	Kunisada
Buei meiba kurabe	c.1847–48	Kuniyoshi
Ningen banji Ōmi hakkei	c.1847–48	Kuniyoshi
Eiyū homare no esetsu	1850	Isai
Kaiko yashinai gusa	1850	Kunimaro
Kōto nishiki imayō kuni zukushi	1852	Kuniyoshi
Sankai medetai zue	1852	Kuniyoshi and students
Tōto ryūkō sanjūroku kaiseki	1852–53	Kuniyoshi and students
Untitled series on Snow, Moon, and Flowers with Genji	1853	Kuniteru
“Third harimaze Tōkaidō”	1856	Hiroshige
Fūryū ikiningyō	1856	Kuniyoshi
Nagashira eiyū zōri	1856	Kuniyoshi
Suikoden gōketsu kagami	1856	Yoshiharu II
Fūryū odorī zukushi	1856	Torinyō
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Haru asobi jūni toki	1856	Kunisada and students
Hyakumensō ningyō no uchi	1857	Kuniaki II
Ryōmensō ningyō no uchi	1857	Kunisada II
Kyōkun zen'aku kozō zōri	1857	Kuniyoshi
Edo meisho hyakunin bijo	1857–58	Kunisada/Kunihisa II
Kanadehon Chūshingura	1858	Kuniaki
Edo meisho	1858	Hiroshige II
Baichō Genji iro murasaki gosekku	1858	Kunisada II
Sono yukari jūni toki	1859	Kunisada
Imayō sanjūni sō	1859	Kunisada/Gengyo
Ikutsushi ikoku jinbutsu	1860	Sadahide
Edo meisho kenbutsu ijin	1861	Sadahide
Imayō sanjūni sō	1861	Kunisada/Gengyo
Ki no ji zukushi	1861	Kunisada
Suehiro gojūsan tsugi	1865	Yoshitoshi
Saikoku meisho no uchi	1865	Sadahide
Shin-Yoshiwara Edochō Itchōme	1868	Kunisada II
Kanadehon Chūshingura	1872	Kunisada III
Tōkyō meishō kaika shinkei	1877	Chikuyō
Tōkyō kaika meishō	1888	Kunitoshi
unserialized triptychs illustrating the Sino-Japanese War	1894	Shungyō





Left top 1811 Toyokuni. The actor Sawamura Gennosuke I as Okabe no Rokuyata in the play *Ichinotani futaba gunki*, Nakamura Theater, IX/1811. Ōban. National Museum of Ethnology, Leiden, The Netherlands.

Above 1822 Kunisada. The actor Ichikawa Omezō I as Satō Masakiyo in the play *Gion sairei shinkōki*, Ichimura Theater, III/1822, from an untitled actor series. Ōban. Collection Arendie and Henk Herwig.

Left bottom c.1850 Kunimaro. A woman brushing worms on to trays with a feather, another preparing chooped mulberry leaves, from the series "Silkworm Cultivation" (*Kaiko yashinai gusa*). Ōban. Asian Art Museum, National Museums in Berlin.





**Above left c.1822 Kunisada.** *"The Asadaya Restaurant in Namiki", from the series "A Collection of Restaurants Renown in These Days" (Tôji kômei kaiseki zukushi).* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Above right 1854 Kunimitsu II.** *"Dawn of spring snow" (Haru no yuki yukari no akatsuki).* Ōban triptych. Asian Art Museum, National Museums in Berlin.

**Right 1832 Kunisada.** *"A picture of Akashi Bay" (Akashi-no-ura no zû), from an untitled landscape series.* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Left 1811 Toyokuni.** *The actor Sawamura Gennosuke I as Hisatsugu in the play Nennen saikai masago no ishikawa, Nakamura Theater, III/1811.* Ōban. National Museum of Ethnology, Leiden, The Netherlands.







# Kawaguchiya Uhei

## 川口屋宇兵衛

1800s–1852

Seal name: Kawaguchi; firm name: Fukusendō; family name: Kawaguchi Uhei. Located at Nihonbashi Sakamotochō.

Kawaguchiya Uhei started his business in the 1800s. He established a very good relationship with the young artist Kunisada and, in 1808, seems to have been the first who issued his actor prints. Shortly in 1812 Kawaguchiya served as an official censor of prints. In 1815, he produced one of Kunisada’s best early series, “The Great Hits of the Stage” (*Ōtari kyōgen no uchi*), showing striking close-up portraits of actors.

Kawaguchiya’s portfolio was not restricted to actor prints alone as he also published many beauty prints in his early period, like the figure to the right by Eizan. Other artists were commissioned as well in this field, e.g. Kunisada, Eisen, Toyokuni, and also Toyokuni II who designed the series “Eight Views of the Yoshiwara” (*Yoshiwara hakkei*) in the late 1820s.

In the 1820s, there was an interest in landscapes with a red cloud band in the horizontal format that a few publishers fed and Kawaguchiya called upon Shunkō II to create a small, untitled series for him.

By the late 1830s, Kawaguchiya entered the market for illustrated books with Sadahide who also did print series for him like “Japanese Syllabary Copybook on the Treasury of Loyal Retainers” (*Kanadehon Chūshingura*).

In 1851, Kawaguchiya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*), but his business was soon taken over by Tsujiya Yasubei, in the sixth month of 1852.



Works	Date	Artist(s)
Shinpan uki-e		Kunimitsu
unserialized satirical pictures		Kuniyoshi
unserialized beauty prints		Eisen, Kunisada, Toyokuni
unserialized actor prints		Kunisada, Kuniyoshi, Toyokuni II, Yoshimune
unserialized pictures of flowers and birds		Kunisada
unserialized warrior prints		Kunisada
unserialized Genji prints		Kunisada
Tōsei bijin zoroi	early 1810s	Eizan
Untitled landscape series with red cloud band	c.1810–20s	Shunkō II
Bijin awase	c.1811–14	Toyokuni
Seirō jūni toki	c.1812	Eizan
Ōtari kyōgen no uchi	1815	Kunisada
Untitled series of triptychs on the Twelve Months	c.1816	Kunisada
Fūryū Yoshiwara hakkei	late 1810s	Eizan
Seirō bijin setsugekka	late 1810s	Eizan
Seirō gyoiji hakkei	late 1810s	Eizan
Shinpan uki-e	late 1810s	Eisen
Oatsura-e tōsei gonomi	1818	Kunisada
Nana Komachi	1818–20	Kunisada
Keichū dōgu hakkei	1820s	Kuniyasu
Edo jūnishō	1821–22	Kunisada
Haru kōka	1821–22	Kunisada
Yoshiwara tokei nihen—Mitate hakkei	c.1822–26	Kunisada
Tōsei bijin awase	1824–25	Kunisada
Yoshiwara hakkei	late 1820s	Toyokuni II
Ōgi hakkei	c.1826	Eisen
Tōryū onna shorei shitsuke kata	c.1830	Kuniyoshi
Shin-Yoshiwara zensei: shichikenjin	1830s	Eisen
Kanadehon Chūshingura	early 1840s	Sadahide
Uo no kokoro	c.1842–43	Kuniyoshi
Kokon honchō meijo hyaku den	1843	Kuniyoshi
Dai Nihon rokujūyōshū no uchi	c.1845–46	Kunisada and students





**Left top c.1812 Eizan.** *"One to Three O'clock at Night—Shigerie of the Okamotoya" (Yoru ushi no koku—Okamotoya uchi Shigerie), from the series "Twelve Hours of the Green Houses" (Seirō jūni toki).* Ōban. Asian Art Museum, National Museums in Berlin.

**Left bottom Late 1820s Toyokuni II.** *"Descending geese at the Great Gate, juxtaposed to Tsukasa of the Ōgiya and her attendants Ageha and Kochō" (Ōmonguchi no rakugan, ōgiya uchi tsukasa), from the series "Eight Views of the Yoshiwara" (Yoshiwara hakkei).* Ōban. Library of Congress.

**Right top 1815 Kunisada.** *The actor Ichikawa Danjūrō VII as Kan Shōjō in the play Sekai no hana Sugawara denju, Ichimura Theater, XI/1814, from the series "The Great Hits of the Stage" (Ōtari kyōgen no uchi).* Ōban. Asian Art Museum, National Museums in Berlin.

**Right bottom c.1810-20s Shunkō II.** *Travellers and playing children in front of Mount Fuji, from an untitled landscape series with red cloud band.* Ōban. National Museum of Ethnology, Leiden, The Netherlands.





# Ōmiya Heihachi 近江屋平八

c.1811–51

Located at Nihonbashi Yagenborichō

There is not much known about the publisher Ōmiya Heihachi apart from his location at Nihonbashi Yagenborichō. His earliest publications date to 1811 when he began to issue actor prints and prints of beautiful women. Ōmiya worked most with the artist Kuniyasu during this early period of his business.

The figure at the top of the opposite page from the 1810s is an example of the horizontal format that Ōmiya only rarely produced, here showing cherry blossom season in the Yoshiwara.

The two artists Ōmiya engaged most after Kuniyasu were Toyokuni and Kunisada. Approximately two-thirds of the prints he produced were actor portraits, in most cases snapshots from performances with actors depicted in full-length. He also produced around two dozens large-head close-ups of actors by Kunisada.

Ōmiya occasionally issued warrior prints. The few examples date to the late 1820s such as an untitled series by Shuntei.

By the late 1830s/early 1840s, Ōmiya's productive period ended and, for whatever reason, he stopped issuing prints. Just one, an actor diptych with his publisher seal, dates from 1851, suggesting that the business still existed at that time.

Works	Date	Artist(s)
unserialized actor prints		Kunisada, Kuniyasu, Toyokuni
unserialized beauty prints		Kunisada, Kuniyasu
unserialized warrior prints		Kunisada, Shunshō II, Shuntei
Untitled series of beauties	1810s	Kuniyasu
Tōsei hana kurabe	1818–21	Kunisada
Fūryū seirō meika awase	1820s	Eizan
Seirō imayō bijin awase	1820s	Kuniyasu
Tōto meisho	1820s	Kuniyasu
Untitled series of warriors	early 1820s	Shuntei
Sumidagawa yuki no shōkei	1824–26	Kunisada
Untitled actor series	1826	Kunisada
Chūshingura	1827	Kunisada
Tōsei meibutsu kanoko	1830s	Eisen
Imayō gosei	c.1833	Kuniyoshi
Bijin awase	mid 1830s	Eisen
Shin-Yoshiwara gosekku no uchi	early 1840s	Sadahide

**Right top 1826 Kunisada.** The actor Ichikawa Danjūrō VII as Tabakoya Genshichi in the play *Komochi Yamanba*, Kawarazaki Theater, 1/1826, from an untitled actor series. Ōban. Collection Peter Rieder.

**Right bottom 1810s Kuniyasu.** Geisha getting dressed, from an untitled series of beauties. Ōban. Collection Erich Gross, Switzerland.







Above 1810s Kuniyasu. "New perspective print—Picture of Nakanochō in New-Yoshiwara during cherry blossoms" (*Shinpan uki-e Shin-Yoshiwara Nakanochō sakura no zu*). Oban. Asian Art Museum, National Museums in Berlin.

Right 1820s Shuntei. *Ichijō Jirō Tadanori and Noto-no-kami Noritsune*, from an untitled series of warriors. Oban. Library of Congress. Unlisted in Iwakiri 1996.





# Jōshūya Jūzō/Jūbei

## 上州屋重蔵 / 兵衛

c.1812–76

Seal name: Jōjū; firm name: Kinjūdō. Located at Nihonbashi Ningyōchō-dōri Gakuyajinmichi Kado, later Nihonbashi Ningyōchō-dōri Motoōsakachō Daichi Kado (around 1851), then Nihonbashi Ningyōchō-dōri Chōgorō-yashiki (from c.1852).

Jōshūya Jūzō started in the publishing business around 1823 by issuing series of Kunisada's beauties and actors. He occasionally engaged Toyokuni for actors and sometimes Shuntei for warrior prints.

As he concentrated on the highly competitive actor prints market, business was rather slow during the early 1830s. Most of the prints he issued show the actors in full-length and he rarely produced half-length actor portraits like the figure below from an untitled series issued in 1839. Next to this untitled series by Kunisada, he issued at the same time similar bust portraits by Kuniyoshi as well.

In the early 1840s Jōshūya returned to his early years and produced more beauty prints, but still kept the actor market as his main focus.

By the 1860s, Jōshūya discovered the interest in foreigners and other unfamiliar objects and issued many prints for this market segment. The two figures at the top of the opposite page are some examples of this trend. The figure on the right shows a print by Hiroshige II titled "Amerika," and the figure on the left depicts a big imported elephant by Yoshiiku.

In 1851, Jōshūya is listed as a member of the New Faction

Works	Date	Artist(s)
unserialized actor prints		Kunisada, Kuniyasu, Kuniyoshi, Sadafusa, Toyokuni, Yoshitsuya
unserialized warrior prints or historical pictures		Hiroshige II, Kunisada, Shuntei, Yoshiiku
unserialized satirical pictures		Kyōsai
unserialized beauty prints		Kunisada
Genji awase no uchi	1823	Kunisada
Untitled series of horizontal prints with eight actor busts	1825	Kunisada
Mitate yakusha rokkasen	1826	Toyokuni
Ukiyo nenjū gyōji	1840–45	Kunisada
Shōtoku Taishi go-ichidaiki	c. 1840	Kuniyoshi
Yamato kōmyō retsujō kagami	1842–43	Kunisada
Ukiyo jūnishi	1845–46	Kunisada
Dai Nihon rokujūyōshū no uchi	c. 1845–46	Kunisada and students, Kuniyoshi and students
Kodai imayō shikishi awase	1852	Kunisada/Kiyomitsu II
Hodo Yoshitsune koi no Minamoto ichidaiki [later ed.]	1853	Kuniyoshi
Shinpan Chūshingura	1855	Kuniteru
Setsugekka	1855	Kuniteru
Gaikoku nyusen no uchi	1861	Hiroshige II, Yoshitomi
Kyoku musubi osana e-tehon	1863	Kyōsai
"Go-jōraku Tokaidō"	1863	Hiroshige II, Kunisada, Yoshiiku, Yoshimune, Yoshitsuya
Shashin bijin kagami	1868	Kunisada II
Bankoku nyusen sugoroku [game board]	1870s	Hiroshige II
Isoppu monogatari no uchi	1873–75	Kyōsai
Dai Nihon koku eiri shinbun	1876	Hōshū, Kunisada III



(*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). There has been some confusion with the publisher's first name being Jūzō, Jūshichi or Jūbei, as the seals that Jōshūya mostly used do not tell that information. One source tells us that Jūzō inherited the business in the second month of 1862 from his father Jūbei and Jūzō's son was Jūshichi. Another source says that in the ninth month of 1863 the son Chiyomatsu inherited the business and took the name Jūzō. However, an inheritance in 1862/63 by Jūzō is contradicted by the name Jūzō appearing on some prints from the 1830s and 1840s as well as being listed in the list of Guild members from 1851. Jūzō must have run the business by the 1830s at the latest. In fact, it was Jūbei who inherited the business from Jūzō as a game board by Hiroshige II exists, "Foreign Ships Calling at Port Game Board" (*Bankoku nyusen sugoroku*), with his name on it. Unfortunately a date for this game board could not be verified. The last known prints by the publishing firm Jōshūya date to 1876.

Left 1839 Kunisada. The actor Ichikawa Ebizō V as Abe Munetō in the play Ōshū Adachigahara, Kawarazaki Theater, IX/1839, from an untitled series of half-length actor portraits. Ōban. Japan Ukiyo-e Museum, Matsumoto.





**Left top 1863 Yoshiiku.**  
*"Picture of a newly imported  
 big elephant from overseas"*  
 (Shindo hakurai daizō no zu).  
 Ōban. Library of Congress.

**Above 1860 Hiroshige II.**  
*"America" (Amerika).* Ōban.  
 Library of Congress. Yoshida 1991,  
 p. 8.

**Left bottom 1852 Kunisada  
 and Kiyomitsu II.** *The actor  
 Ichikawa Ebizō V as Kugeaku  
 and Shibaraku, from the series  
 "Comparison of ancient and  
 modern times on calligraphy  
 paper" (Kodai imayō shikishi  
 awase).* Ōban. Japan Ukiyo-e  
 Museum, Matsumoto.



# Yamamotoya Heikichi

## 山本屋平吉

### c.1812–86

**Firm name:** Eikyūdō; **family name:** Yamamoto **Heikichi**. **Located at** Nihonbashi Yoshichō Kawagishi.

The publishing firm Eikyūdō was first operated by a Yamamoto Kyūbei from c.1805 until 1811. Presumably in 1812, Heikichi took over, who might have been some kind of relative to Kyūbei.

Yamamotoya became one of the top five most active publishers in the history of Japanese woodblock prints. Strong in all fields, he had published from his early days on actor prints and prints of beautiful women in almost equal amounts. the figure at the top of the opposite page is an example of the numerous actor prints Yamamotoya issued, most by artists of the Utagawa school who dominated this field in the nineteenth century. This is a diptych by Toyokuni from 1820.

Beyond these two best-selling fields Yamamotoya issued other, rather unusual prints and commissioned well-known as well as second tier artists, such as an untitled series of perspective prints designed by Kunitora in the 1820s.

His output in the 1830s and 1840s was enormous and at that time he seemed to have rarely produced illustrated books like other publishers and instead concentrated fully on prints. By the mid 1840s, Yamamotoya issued one of the rare series on the eleventh century Tale of Genji (*Genji monogatari*), “Illustrations of Genji-Incense” (*Genji-kō no zu*) by Kunisada.

With Kuniyoshi, Yamamotoya also did warrior prints as triptychs but also series of single sheets such as “The One Hundred and Eight Heroes of a Popular Water Margin” (*Tsūzoku suikoden gōketsu hyakuhachinin no uchi*) from the mid 1840s until the early 1850s.

In 1851, Yamamotoya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*). He continued to issue a broad range of prints but, generally speaking, Yamamotoya’s publications mainly served the mainstream interest and are not very remarkable. A continuous production and market presence seem to have been the main goal and he published almost 800 compositions by Kunisada alone.

In the sixth month of 1865, the son Kinjirō inherited the business and took the name Heikichi. He continued until c.1886 by issuing actor prints by Chikanobu and others.

**Opposite bottom left c.1845-46 Kunisada.** “*Maboroshi*”, from the series “*Illustrations of Genji-Incense*” (*Genji-kō no zu*). Chūban. Collection of the author.

**Opposite bottom right c.1844-45 Kuniyoshi.** *Ryūchitaisai Genshōji*, from the series “*The One Hundred and Eight Heroes of a Popular Water Margin*” (*Tsūzoku suikoden gōketsu*

*hyakuhachinin no uchi*). Chūban. Collection Erich Gross, Switzerland. Robinson 1982, no. S47.17.

**Opposite top 1820 Toyokuni.** *The actors Ichikawa Danjūrō VII as Yazama Jūtārō and Ichikawa Monnosuke III as Orié in the play Kumiawase iroha no tatemaé*, *Kawarazaki Theater, VII/1820*. Ōban diptych. Collection Arendie and Henk Hervig.

Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Kunichika, Kunisada, Kunisada II, Kunitora, Kuniyasu, Kuniyoshi, Toyokuni, Toyokuni II
unserialized beauty prints		Kunisada, Kunisada II, Sadahide, Toyokuni
unserialized Genji prints		Kunisada
unserialized landscape prints		Kunitora
unserialized warrior prints or historical pictures		Kunisada, Kuniyoshi, Shuntei, Yoshitora
Yakusha kōmei kaiseki ryōri	1816–17	Kunisada
Gojūgomai tsuzuki no uchi	late 1810s	Shunkō II
Musume zoroi shiki no asobi	late 1810s	Eizan
Seirō mu tamagawa no uchi	late 1810s	Eizan
Gonin bijo	late 1810s	Toyokuni
Edo hakkei	1820	Kunisada
Tōsei Edo kanoko	1820–21	Kunisada
Untitled series of perspective prints	1820s	Kunitora
Untitled series of landscapes	1820s	Shotei Hokuju
Shichi henge shosagoto	1822	Toyokuni
Yakusha tōsei kagami	1823	Toyokuni
Enmusubi myōto hyōban	1823	Kunisada
Bijin awase	late 1820s	Toyokuni II
Imayō sugata	late 1820s	Toyokuni II
Imayō mitate Chūshingura	c.1829	Eisen
Imayō sugata mitate Chūshingura	c.1829	Eisen
Tsuki to yukihana shosagoto no uchi	1830	Toyokuni II
Edo hanami zukushi	1830	Kunisada
Gonin bijo	early 1830s	Toyokuni II
Untitled series of warrior prints with blue background	early 1830s	Toyokuni II
Mitate Chūshingura	1832	Toyokuni II
Ōmi hakkei no uchi	c.1834	Hiroshige
Kanadehon Chūshingura	c.1834	Kunisada
Tsuki no kage shinobiau yo	c.1836–38	Kunisada
Edo meisho shiki no uchi	early 1840s	Sadahide
Haisen juttetsu no uchi	1843	Kunisada
Nikkōzan meisho no uchi	c.1843–46	Eisen
Kasen no tamagawa	c.1843–46	Sadahide
Koka no tamagawa	c.1843–46	Sadahide
Tōto meisho [horizontal format]	c.1843–47	Hiroshige
Genji-kō no zu	1844–46	Kunisada
Tenmangū goden emaki	c.1845–47	Sadahide
Tsūzoku suikoden gōketsu hyakuhachinin no uchi	c.1845–53	Kuniyoshi
Edo hakkei	mid 1840s	Eisen
Ryūko neko no tawamure	1847	Kuniyoshi
Chüyū gishin roku	1847–48	Kunisada
Mitate Chūshingura	c.1847–48	Kuniyoshi
Sasaki Miyamoto—Eiyū nitō den	1847–50	Kunisada
Kachō fūgetsu no uchi	1848–49	Kunisada
Taiheiki ei'yūden	c.1848–49	Kuniyoshi
Igagoe dōchū sugoroku	c.1849–51	Kuniteru
Getsusekka no uchi	1852	Kunisada II
Tōto ryūko sanjūroku kaiseki	1852–53	Kuniyoshi and students
Tenfujaya adachi	1854	Kuniyoshi
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Edo meisho hyakunin bijo	1857–58	Kunisada/Kunihisa II
Kanadehon Chūshingura	1860	Kunisada/Kunihisa II
“Go-jōraku Tōkaidō”	1863	Kunisada II, Sadahide
Tōsei gofun onna	1865	Kunisada II
Kaika osanahaya gakumon	1876	Kunisada III
Tōkyō kakusha erinuki shinbun	c.1879–82	Kunisada III, Shōsō
Shinsen Taikōki	1883	Toyonobu











**Left top 1820s Kunitora.** "View of Dutch Ship Entering the Harbor of Rhodes" (*Rokosu tō no minato Oranda fune nyūshin no zu*), from an untitled series of perspective prints. Ōban. Asian Art Museum, National Museums in Berlin.

**Left bottom 1819 Toyokuni.** The actor Nakamura Shikan I as Kuronbō in the play *Onnagori oshie no mazebari*, Nakamura Theater, IX/1819, from the series "The farewell performance in nine dance transformations" (*On-nagori kyōgen kyūhenge shosagoto no uchi*). Ōban. Collection Arendie and Henk Herwig. [Image cut at top, right, and bottom.]

**Below 1859 Kunisada.** The actors Ichimura Uzaemon XIII as Onzōshi Ushiwakamaru and Ichikawa Kodanji IV as Benkei in the play *Hashi Benkei*, Ichimura Theater, IV/1859. Ōban diptych. Collection Arendie and Henk Herwig.





# Tsujiokaya Bunsuke 辻岡屋文助

## c.1814–96

Seal name: Tsujibun; firm name: Kinshōdō; family name: Tsujioka Bunsuke. Located at Nihonbashi Sakaichō Gakuyajinmichi (c.1849–52), Nihonbashi Iwashirochō (around 1851), Ryōgoku Yokoyamachō Sanchōme 2-banchi (at least from 1855).

Tsujiokaya Bunsuke published actor prints by Toyokuni beginning around 1814. His output decreased significantly during the late 1820s and early 1830s. In the late 1830s and early 1840s, he picked up again and became more active by issuing some minor series of Kuniyoshi and Kunisada respectively. But it was not until the late 1840s when Tsujiokaya’s business finally boomed through issuing Kunisada’s actor prints.

In 1852, together with other publishers, he jointly issued half-length actor series by Kunisada such as “Sixty-nine Stations along the Kiso Highway” (*Kiso rokujūkyū tsugi*). By 1851, Tsujiokaya was a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). Tsujiokaya then became a member of the Old Faction (*Motogumi*) of the Guild by taking over the business of the long established publisher Tsuruya Kiemon in the fourth month of 1852.

In addition to commissioning the leading print artists, Tsujiokaya also engaged second tier artists like Kunihisa II and Hirokage. The latter almost exclusively worked for Tsujiokaya. Bestselling were the comical series “Joyful Events in Famous Places in Edo” (*Edo meisho dōke zukushi*) which appeared from 1859 until 1861, and “Fifty-three Stations along the Tōkaidō” (*Tōkaidō gojūsan tsugi*) from 1860, which Hirokage jointly drew with Kuniyoshi.

In the mid-1850s, Tsujiokaya discovered illustrated books as a lucrative business and he continued to be active in this field until his final years. By the late 1860s, this field became more important to Tsujiokaya than publishing prints. Four about fifteen years, Kunisada II was the foremost illustrator of Tsujiokaya’s books. He was followed by Eitaku who did illustrations for Tsujiokaya for about ten years. The last known publication by Tsujiokaya dates to 1896. At least one actor triptych from 1880 is known by a publisher named Tsujioka Bun’ya, located at the same address as Tsujiokaya Bunsuke. It can be assumed that both were related to some extent.

Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunihisa II, Kunisada, Kuniyoshi, Toyokuni, Yoshifuji, Yoshiharu II
unserialized beauty prints		Kunisada, Kunisada II, Toyokuni, Yoshitsuya
unserialized Genji prints		Kunisada
unserialized landscape prints		Hiroshige III, Kuniteru II, Kuniyoshi
unserialized satirical pictures		Hirokage, Hiroshige II, Kuniyoshi, Yoshitsuya
unserialized warrior prints or historical pictures		Hirokage, Yoshitoshi, Yoshitoyo, Yoshitsuya
Untitled series of water creatures	c.1837	Kuniyoshi
Kintarō zukushi	c.1840	Kuniyoshi
Tōto hana kurabe	c.1849–51	Yoshifuji
Chūtei gifu den	1850–51	Kunisada
Shinpan Chūshingura jūnidan zoku	1852	Yoshifuji
Dai Nihon rokujūyoshū	1852	Kunisada
Kiso rokujūkyū tsugi	1852	Kunisada
Yakusha mitate Tōkaidō gojūsan tsugi	1852	Kunisada
Kisokaidō rokujūkyū tsugi no uchi	1852–53	Kuniyoshi
Hizakurige gojūsan tsugi	1854	Kuniyoshi
Kanadehon Chūshingura	1854	Kuniyoshi
Honchō musha kagami	1855	Kuniyoshi
Nagashira eiyū zoroi	1856	Kuniyoshi
Honchō musha kagami	1856–57	Yoshitsuya
Kawanakajima ōkassen kumiuchi zukushi	1857	Yoshitsuya
Nureginu onna mejin ōmi hachiyū no uchi	1858	Kunisada/Kunihisa II
Edo meisho dōke zukushi	1859–61	Hirokage
Tōkaidō gojūsan tsugi	1860	Kuniyoshi/Hirokage
Shaka hassō ki imayō utsushi-e	1860	Kunisada II
Tōto Fuji sanjūrokkei	1860	Kunisada
Nise Murasaki Genji sugata	1860–61	Kunisada II
Yokohama shōka ijin no zu	1861	Sadahide
Bankoku jinbutsu no uchi	1861	Kuniaki II
Gokakoku no uchi	1861	Kunihisa II
Tōgo ichidaiki	1861	Yoshitsuya
Ki no ji zukushi	1861	Kunisada
Kanadehon Chūshingura	1862	Yoshifuji
Ume no haru kasumi no hikisome	1862–63	Kunichika, Kunitaka
“Go-jōraku Tōkaidō”	1863	Kunisada, Yoshimune, Yoshitsuya
Kyōsai manga	1864	Kyōsai
Hanasakari gakuya no sugatami	1865	Kunichika
Suehiro gojūsan tsugi	1865	Kuniteru II, Sadahide
Shin-Yoshiwara Edochō Nichōme	1865	Yoshiharu II
Mitate sanjūrokkasen	1866	Fusatane
Kinka shichi henge no uchi	1866	Kunisada II
Genji kachō fūgetsu no uchi	1867	Fusatane
Tatsumi no hana zensai kurabe	1870	Yoshiiku
Gojūsan tsugi no uchi	1871	Kunichika
Tōkyō Yokohama meisho ichiran zue	1872	Hiroshige III
Tōkyō kaika meikei kurabe	1874	Kunisada III
Tōkyō nichinichi shinbun [later ed.]	c.1874	Yoshiiku
Mitate Fuji jūrokkei	1876	Kunichika
Kagoshima kibun	1877	Fusatane
Kokon Tōkyō meisho	1883–84	Hiroshige III
Tōkyō meishō zu	1886	Kunitoshi
unserialized triptychs illustrating the Sino-Japanese War	1894–95	Ginkō, Toshihide







**Above 1852 Kunisada.** *The actor Seki Sanjūrō III as Hōkaibō juxtaposed to Koiwa at Tsumagome, from the series "Sixty-nine Stations along the Kiso Highway" (Kiso rokujūkyū tsugi).* Ōban. Asian Art Museum, National Museums in Berlin.

**Left 1853 Kunisada.** *"Catching Fire-Flies at the Sumida River" (Sumida no hotarugari).* Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.



**Right top 1860 Hirokage and Kuniyoshi.** *Shinagawa, from the series "Fifty-three Stations along the Tōkaidō" (Tōkaidō gojūsan tsugi).* Ōban. Collection Arendie and Henk Herwig. Robinson 1961, no. 224.

**Right bottom 1859 Hirokage.** *"Thirteen—Prospect of Kasumigaseki" (Kasumigaseki no chōbō), from the series "Joyful Events in Famous Places in Edo" (Edo meisho dōke zukushi).* Ōban. Collection of the author.





# Kagaya Kichibei 加賀屋吉兵衛

## c.1851–1902

Seal name: Kagakichi; firm name: Seiseidō; family name: Tsutsumi Kichibei.  
Located at Ryōgoku Hirokōji Yonezawachō Itchōme Minamigawa, from 1886 at Nihonbashi Yoshikawachō.

By the mid 1810s, the firm Seiseidō, which was at that time owned by Kagaya Kichiemon, started to issue prints. The beauty series “Five Shades of Ink in the Northern Quarter” (*Hokkoku goshiki zumi*) by Kunisada seems to be the first of their publications. However, business seems to have been rather slow as not much else is known until the late 1820s when they began to issue Kuniyoshi’s quickly popular warrior series “One Hundred and Eight Heroes of a Popular Water Margin All Told” (*Tsūzoku suikoden gōketsu hyakuhachinin no hitori*). Many more prints of warriors by Kuniyoshi followed until the mid 1830s and Kagaya clearly dominated the scene. The success with Kuniyoshi’s warriors gave Kagaya a better standing in the highly competitive print market. In the 1830s he was also active in issuing actor prints and some prints of beautiful women.

In the 1840s, Kagaya’s output again decreased significantly. This changed when the firm was run by Kagaya Kichibei from c.1851. In 1851, Kagaya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*). In the second half of the 1850s we can record a larger amount of actor prints and an engagement in the publication of prints from the Edo period novelette “A Country Genji by a Fake Murasaki” (*Nise Murasaki inaka Genji*) as the motif.

In the second month of 1862, Kagaya Kichibei’s son Otojirō inherited the business and became Kichibei II. He succeeded in

Works	Date	Artist(s)
unserialized toy pictures		Kunitoshi
unserialized actor prints		Kakushi, Kunichika, Kunisada, Kunisada III, Yoshiiku
unserialized Genji prints		Kunisada, Yoshiiku
unserialized landscape prints		Hiroshige III, Yoshitora
Honchō eiyū kagami	1858	Kuniyoshi
Gonin danjo no uchi	1858	Kunisada
Genji gappitsu shiki	1861	Kunisada/Hiroshige II
Hana zoro gonin otoko	1861	Kunisada
Ki no ji zukushi	1861	Kunisada
Yoi matsuri tōsei sugata	1862	Kunisada
Genji shiki no yūran	1863	Fusatane
Nijūshiko imayō bijin	1863	Kunisada
Mitate Genji kinkishoga no uchi	1864–65	Kunisada
Kyōkaku ha-uta gonindate	1865	Kunichika
Suehiro gojūsan tsugi	1865	Kunitaru II
Tōsei zōshi awase	1866	Yoshiiku
Emakimono gojūyōjō	1866–69	Kunisada II
Kotoba no hana hiraku suehiro	1867	Kunichika, Kunitaru II
Ryōgoku hakkei no uchi	1869	Yoshiiku
Ryūko Ryōgoku jiman	1870	Yoshiiku
Tōkyō meisho no uchi	1874	Kunitaru II
unserialized triptychs illustrating the Satsuma Rebellion	1877	Hayakawa Shōzan
Emakimono gojūyōjō	1878	Yoshitora
unserialized triptychs illustrating the Sino-Japanese War	1894	Nobukazu

continuing the, at that time, successful business and engaged many more artists, including unknown ones like Myōrindō Kakushi. In Yoshitora, Kagaya found a good artist to work with and they not only collaborated on unserialized prints but Yoshitora also illustrated a large number of books for him from the late 1860s until early 1880s. In the Meiji period, books became the main business over prints for Kagaya, who sealed with the family name Tsutsumi Kichibei beginning 1876. The business continued at least until 1902.



**Left 1862 Myōrindō Kakushi.** *The actors Bandō Hikosaburō V as Teraoka Heiemon and Sawamura Tanosuke III as Okaru in the play Kanadehon Chūshingura, Nakamura Theater, III/1862.* Ōban diptych. Collection Erich Gross, Switzerland.

**Right top 1865 Yoshitora.** *“America” (Amerikakoku).* Ōban triptych. Library of Congress.

**Right c.1827–30 Kuniyoshi.** *Rōrihakuchō Chōjun forces apart the part of a water-gate, from the series “One Hundred and Eight Heroes of a Popular Water Margin All Told” (Tsūzoku suikoden gōketsu hyakuhachinin no hitori).* Ōban. Library of Congress. Robinson 1982, no. S2–49.

**Far right 1815 Kunisada.** *A high-ranking courtesan with paper in her mouth, from the series “Five Shades of Ink in the Northern Quarter” (Hokkoku goshiki zumi).* Ōban. Japan Ukiyo-e Museum, Matsumoto.







# Ibaya Senzaburō 伊場屋仙三郎

c.1815-69

Seal name: Ibasen; firm name: Dansendō. Located at Nihonbashi Horiechō Itchōme.

Ibaya Senzaburō specialized in fan prints showing a broad range of subjects. He started around 1815 with actor portraits by Toyokuni and Kunisada but soon also issued portraits of beautiful women by these artists. The figure at the top left opposite page, from 1817, is an example of these early fan prints, showing two actors by Toyokuni. In the 1830s, Ibaya began to publish designs by Hiroshige which soon turned out to be very popular. Hiroshige understood how to use the unusual format in his favor and the several hundred fan prints he designed became an important part of his oeuvre. With at least twenty series plus several unserialized prints, Ibaya was the foremost producer of Hiroshige's fan prints but also of Kunisada's (over 140 different designs) and Kuniyoshi's. The figure below is an example from the joint series "A Tour of Seven Hot Springs by Two Brushes" (*Sōhitsu nanato meguri*) by Hiroshige and

Kunisada, dated to 1854. The figure at the top right opposite page is a fan print by Kuniyoshi showing two beauties.

Ibaya issued also a small number of prints in other formats, instead of in fan-shape. Amongst them are the series "Warriors in Allusion to Genji" (*Buyū nazora-e Genji*) by Kuniyoshi from c.1843, and, most importantly, the series "Imitations of the Ogura One Hundred Poets, One Poem Each" (*Ogura nazora-e hyakunin isshu*) by Kuniyoshi, Hiroshige, and Kunisada, published from c.1845-48. In 1851, Ibaya was a member of the New Faction (*Karigumi*) of the Guild of Picture Books and Prints Publishers (*Jibon toiya*) and also a member of the Guild of Fan Producers (*Uchiwa toiya*). Ibaya's last known publication is an untitled series of kabuki fan prints by Yoshiiku from 1869.

**Right 1817 Toyokuni.** *The actors Onoe Kikugorō III as Magodayū's daughter Otsuru and Bandō Mitsugorō III as Gokumon Shōbei in the play Kokomo sakura Soga no minato, Nakamura Theater, III/1817* Fan print Publisher: Ibaya Senzaburō Collection Arendie & Henk Herwig, The Netherlands.

**Below 1854 Kunisada and Hiroshige** "Miyanoshita," from the series "A Tour of Seven Hot Springs by Two Brushes" (*Sōhitsu nanato meguri*) Fan print Publisher: Ibaya Senzaburō Japan Ukiyo-e Museum, Matsumoto Ref.: Not listed in Sakai 1981, p. 230, fan print no. 56







Works	Date	Artist(s)
unserialized actor prints		Kunisada, Kuniyoshi, Toyokuni
unserialized beauty prints		Kunisada, Kunisada II, Kuniyoshi, Toyokuni
unserialized sumo prints		Kunisada
unserialized warrior prints		Kuniyoshi, Yoshifuji
Imayō jūnikagetsu	1822	Toyokuni
Tōsei rokassen [fan prints]	1828	Kunisada
Suikoden [fan prints]	1829	Kunisada
Ōedo jikkei no uchi [fan prints]	1832	Sadahide
Edo meien [fan prints]	1835	Hiroshige
Ura omote ekiji hakkei [fan prints]	1838–39	Hiroshige
Fukurokuju atama no tawamure	c.1840	Kuniyoshi
Tōto meisho yuki no sankei [fan prints]	c.1842–46	Hiroshige
Kenjo hakkei	1843	Kuniyoshi
Buyū nazora-e Genji	c.1843	Kuniyoshi
Nita ka kingyo	c.1843	Kuniyoshi
Shokoku meisho [fan prints]	c.1843–45	Hiroshige
Chūkō adauchi zue	c.1843–46	Hiroshige
Soga monogatari zue	c.1843–46	Hiroshige
Ryūko dōke koma zukushi	c.1843–46	Kuniyoshi
Edo hakkei [fan prints]	c.1843–46	Hiroshige
Kenjo reppuden	c.1844	Kuniyoshi
Oshi-e hagoita	1845	Kuniyoshi
Honchō suikoden gōketsu happyakunin no hitori [later ed.]	c.1845	Kuniyoshi
Mitate jūnishi	c.1845	Kuniyoshi
Suikoden gōketsu hyakuhachinin [later ed.]	c.1845	Kuniyoshi
Yomairi hakkei	c.1845	Kuniyoshi
Tōkaidō gojūsan tsui	c.1845	Hiroshige, Kuniyoshi
Ogura nazora-e hyakunin isshu	c.1845–1848	Hiroshige, Kunisada, Kuniyoshi
Sumō hanei tamari iri no zu	c.1846–47	Kunisada
Nidakaragura kabe no mudagaki	1847	Kuniyoshi
Hakone shichitō zue [fan prints]	c.1847–51	Hiroshige
Mitate gedai zukushi	1848	Kuniyoshi
Gosekku no uchi [fan prints]	1849	Kunisada and students
Sugata hakkei	1849–51	Kunisada
Atsura-e Benkei konomi [fan prints]	1849–51	Kunisada
Fuji sanjūrokkei no uchi [fan prints]	c.1849–51	Hiroshige
“First harimaze Tōkaidō”	1850	Hiroshige
Tōsei meikasen	1850	Kunisada
Kyōkun iroha tatoe	1851	Kunisada
Mitate Sugawara [fan prints]	1851	Kunisada
Hakone shichitō meguri [fan prints]	c.1851	Hiroshige
Jōrurichō hanka no zu	1852	Hiroshige
Suzumi chōchin sakari no nanakusa	1852	Kunisada
Roku yōmori [fan prints]	1853	Kunisada
Sōhitsu nanato meguri [fan prints]	1854	Kunisada/Hiroshige
Genji setsugukka [fan prints]	1854	Hiroshige
Mitate Sanbasō [fan prints]	1855	Hiroshige, Kunisada, Kuniyoshi
Edo meisho mitate sankō [fan prints]	1856	Hiroshige
Tōto meisui kagami [fan prints]	1857	Hiroshige
Tōto meisho [fan prints]	1857	Hiroshige
Hauta no kokoro [fan prints]	1857	Kunisada
Hauta no kokoro nihen [fan prints]	1858	Kunisada
Ōyama dōchū harimaze zue	1858	Hiroshige
Fūga joshi den [fan prints]	1859	Kunisada
Shokoku meisho [fan prints]	1864	Kunisada/Hiroshige II
Untitled series of kabuki fan prints	1869	Yoshiiku



Above 1846 **Hiroshige**. No. 78: *The actor Nakamura Utaemon IV as Kumagai Jirō Naozane juxtaposed to the poet Minamoto no Kanemasa, from the series “Imitations of the Ogura One Hundred Poets, One Poem Each” (Ogura nazorae hyakunin isshu)* Ōban *Publisher*: Ibaya Senzaburō Japan Ukiyo-e Museum, Matsumoto *Ref.*: Sakai 1981, p. 253, ōban no. 11.28.

Top c.1842–46 **Kuniyoshi**. *Shinra Manzō* Fan print *Publisher*: Ibaya Senzaburō Collection Gisela Müller and Erich Gross, Switzerland.



# Tsutaya Kichizō 蔦屋吉蔵

## c.1820–90

**Seal name:** Tsutakichi; **firm name:** Kōeidō; **family name:** Hayashi Kichizō. **Located at** Kyōbashi Nantenmachō Itchōme.

Active from c.1820 until 1890, Tsutaya Kichizō published an enormous amount of prints and was successful with a number of series by different artists, especially from the 1830s to early 1860s. In the 1820s, Tsutaya first issued series of beautiful women by Eisen and actor prints by Kunisada. Prints of warriors and sumo wrestlers were added to the portfolio in the 1830s as were illustrated books by various artists. Tsutaya developed an interest in the Tōkaidō theme and issued Eisen’s two beauty series related to the Tōkaidō. The figure at the bottom left of page 271 shows the station Hakone from the second and untitled Tōkaidō series that was issued around 1837. Eisen’s Tōkaidō series were then followed by Kuniyoshi’s landscape Tōkaidō series that Tsutaya published together with Tsuruya Kiemon in the late 1830s. In the late 1840s, Tsutaya started to issue works by Hiroshige, and once again a Tōkaidō series was published, known as “*Tsutaya ban Tōkaidō*” (Tōkaidō published by Tsutaya). This series, however, was not nearly as popular as Hiroshige’s so-called “*Tate-e Tōkaidō*” (Vertical Tōkaidō) that Tsutaya published in 1855.

In 1848, Tsutaya issued the first issues of the serial novel “Book of the Dogs” (*Inu no sōshi*); the early volumes were illustrated by Kunisada and written by Ryūtei Senka (1806–1868). Until 1874, 56 volumes appeared of this popular story. By 1851, Tsutaya was a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*), issuing works by many different artists like Kunisada II’s series “The Tale of the Eight Dog Heroes” (*Hakkenden inu no sōshi no uchi*) dated to mid 1852. The biggest hit that Tsutaya landed with Hiroshige was “Thirty-six Views of Mount Fuji” (*Fuji sanjūrokkei*) in 1858. This very successful series was one of Hiroshige’s final masterworks that he completed in the year of his death.

In the second month of 1862, Tsutaya Kichizō’s son Zenzō inherited the business and took the name Kichizō. However, he did not succeed in producing many remarkable series. Outstanding is “Reflections of Genji’s Fifty-four Chapters” (*Omokage Genji gojūyonjō*), a joint series by Kunisada II and Hiroshige II published from 1864 until 1865. The figure at the top left of the opposite page shows a later edition of the 28th design from this series, titled “Nowaki.” In the 1870s, Tsutaya produced works by Ikkei, Hiroshige III, Chikanobu and others. Publications appeared under the family name Hayashi Kichizō from 1876 until c.1890 when the business came to an end.

**Opposite top left 1864 Kunisada II and Hiroshige II. “No. 28—Nowaki”, from the series “Reflections of Genji’s Fifty-four Chapters”** (*Omokage Genji gojūyonjō*). Ōban. Collection of the author. Yoshida 1991, p. 13.

**Opposite top right 1855 Hokusai. “No. 43, Kuwana—Ferryboats at Shichiri”** (*Kuwana, Shichiri no watashibune*), from the series “Famous Sights of the Fifty-three Stations” (*Gojūsan tsugi meisho zue*), known as “*Tate-e*

*Tōkaidō”* (*Vertical Tōkaidō*). Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 252, ōban no. 24.43.

**Opposite bottom c.1847–48 Hiroshige. “No. 6—Totsuka”, from the series “Tōkaidō—The Fifty-three Stations”** (*Tōkaidō—Gojūsan tsugi no uchi*), known as “*Tsutaya ban Tōkaidō*” (*Tōkaidō published by Tsutaya*). Chūban. Library of Congress. Sakai 1981, p. 236, horizontal chūban no. 23.6.

Works	Date	Artist(s)
jōruri and gidayū libretti		
unserialized actor prints		Kunichika, Kunisada, Kunisada II, Kunisada III
unserialized beauty prints		Kunisada
unserialized Genji prints		Kunisada, Kunisada II
unserialized landscape prints		Eisai, Yoshitsuna
unserialized sumo prints		Kunisada
unserialized warrior prints or historical pictures		Hiroshige III, Kuniyoshi, Toshinobu, Yoshitsuya
Shokoku Fuji zukushi	1820s	Eisen
Keisei mitate hakkei	1820s	Kuniyasu
Yoshiwara hakkei	early 1820s	Eisen
Mitate gessekka	c.1820	Eisen
Keisei dōchū sugoroku—Mitate Yoshiwara gojūsan tsui	c.1824–25	Eisen
Mitate Chūshingura	1826	Kunisada
Keisei rokkasen	late 1820s	Eisen
Shin-Yoshiwara yūkun nana Komachi	1830s	Eisen
Keisei hana kurabe	1830s	Senchō
Zensei azumei fūkei	1830s	Senchō
Ōtari kyōgen zukushi	1831	Kunisada
Untitled series of actors in mirror reflections	1832–33	Kunisada
Edo sugata hakkei	1836–38	Kunisada
Yakusha tōsei ka-ga-mi	1837–40	Kunisada
“Bijin Tōkaidō”	c.1837	Eisen
Yoshiwara bijin	late 1830s	Eisen
Tōkaidō gojūsan tsugi	c.1838–42	Kuniyoshi
Jūnikagetsu no uchi	1840	Kunisada
Edo meijo zue	1840–42	Kunisada
Shinpan Kanadehon Chūshingura jūichidan	c.1843	Yoshitora
Jūnikagetsu no uchi	c.1843–46	Eisen
“Tsutaya ban Tōkaidō”	c.1847–48	Hiroshige
Ōmi hakkei no uchi	c.1848–51	Kunisada II
Setsugekka no uchi	c.1848–51	Kuniteru
Tōsei bijin kurabe	1851	Kunisada II
Hakkenden inu no sōshi no uchi	1852	Kunisada II
Sankai medetai zue	1852	Kuniyoshi and students
Kiso rokujūkyū tsugi	1852	Kunisada
Yakusha mitate Tōkaidō gojūsan tsugi	1852–53	Kunisada
Untitled series of pictures of flowers and birds in chūtan-zaku	1854	Hiroshige
Untitled series of views of the provinces in chūtan-zaku	1854	Hiroshige
Chūshingura	1854	Kunisada
Jūnikagetsu no uchi	1854	Kunisada
“Tate-e Tōkaidō”	1855	Hiroshige
Buyō kōmei kumiuchi sen	1856	Yoshiharu II
Murasaki Shikibu Genji karuta	1857	Kunisada II
Chūshingura	1857	Kunikioyo II
Gishi youchi zu	1857	Yoshitsuya
Sangū jōraku dōchū ichiran sugoroku [game board]	1857	Hiroshige
Fuji sanjūrokkei	1858	Hiroshige
Genji imayō emaki	1858	Kunisada II
Shō utsushi shijūhattaka	1858–60	Sūgakudō
Imayō Genji emaki	1860	Kunisada II
Edo meisho yonjūhakkei	1860–61	Hiroshige II
Meigi sanjūrokkasen	1860–61	Kunisada
Gōketsu shichidō kurabe	1861	Kunisada II
Shokoku rokujūhakkei	1862	Hiroshige II
Haiyū maki-e no sakazuki, shijūhachi mai-e no uchi	1863	Kunisada II
Tōkaidō	1863–67	Hiroshige II
Hisago gundan gojūyōjō	1864	Yoshitsuya
Omokage Genji gojūyōjō	1864–65	Hiroshige II/Kunisada II
Sanjūrokkasen (Tōkyō meisho sanjūrokkasen )	1866	Hiroshige II
Joshō sanjūrokkasen	1869	Kunisada II
Untitled Chūshingura series	1870	Kunisada II
Tōkyō meisho shijūhakkei	1871	Ikkei
Tōkyō sanjūrokkei (Tōkyō meisho sanjūrokkei)	1871	Ikkei
Riitoru oshiegusa	1872	Ikkei
Beppin zoro nenjū gyōji	1873	Hiroshige III
Tōto meisho	1874	Kunisada II
Tōkyō kaika meisho	1874	Hiroshige III
E-awase meika kurabe	1874	Kunisada III
Nippon chishi ryakuzu	1876	Hiroshige III
unserialized triptychs illustrating the Satsuma Rebellion	1877	Ginkō, Toshinobu, Yoshitoshi
Chōya shinbun	1878	Toshinobu
Tōkyō hana kurabe	1879	Chikanobu
Kachō kurabe	1882	Rinsai
Shinsen Taikōki	1883	Toyonobu
Katsuratsuke sokuhatsu zue	1887	Chikanobu
Kinsei meifu bijin kagami	1887	Kunichika









大傳  
大草系  
廻内

尼妙椿

彫津下庄治

一壽齋  
國貞



**Left 1852 Kunisada II.** *The actor Segawa Kikunōjō V as the nun Myōchin, from the series "The Tale of the Eight Dog Heroes" (Hakkenden inu no sōshi no uchi).* Ōban. Asian Art Museum, National Museums in Berlin.

**Below left c.1837 Eisen.** *"No. 11—Inn at Hakone" (Hakone shuku), from an untitled Tōkaidō series "Bijin Tōkaidō".* Ōban. Library of Congress.

**Below right 1858 Hiroshige.** *"Sagami River" (Sagamigawa), from the series "Thirty-six Views of Mount Fuji" (Fuji sanjūrokkei).* Ōban. Library of Congress. Sakai 1981, p. 250, ōban no. 58.9.

**Right 1855 Hiroshige.** *"No. 1, Nihon Bridge—View of Dawn Clouds" (Nihonbashi—Shinonome no kei), from the series "Famous Sights of the Fifty-three Stations" (Gojūsan tsugi meisho zue), known as "Tate-e Tōkaidō" (Vertical Tōkaidō).* Ōban. Collection Erich Gross, Switzerland. Sakai 1981, p. 252, ōban no. 24.1.





# Daikokuya Heikichi 大黒屋平吉

1764–1931

Seal name: Daihei; firm name: Shōjudō; family name: Matsuki Heikichi. Located at Ryōgoku Hirokōji Yoshikawachō (at least until 1851); Ryōgoku Yoshikawachō (in the Meiji period; presumably the same address as before).

An ad from 1890 recounts the history of this publishing firm and dates it back to 1764. The earliest known book dates to 1775. In the early 1820s, Daikokuya Heikichi published prints and illustrated books. The many books that he issued until the late 1840s were mostly illustrated by Kuniyasu and Kuniyoshi. Prints from the early period are scarce and mainly show actors or sumo wrestlers. His output did not increase during the 1830s and early 1840s. From the small amount of prints and the fact that Daikokuya Heikichi I had already died by 1825, it can be assumed that prints were just a side business at that time.

From the late 1840s, Daikokuya started producing prints on a larger scale and engaged well-known artists like Kunisada but also lesser known ones like Utagawa Kuniaki II (1835–1888), who designed a triptych of a parade of beautiful women.

In 1851, Daikokuya is listed as a member of the Old Faction (*Motogumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). In the fourth month of 1854, the son Ichizō inherited the business and became Heikichi II, which raises the question of who ran the publishing firm from the death of Heikichi I in 1825. In the sixth month of 1865, the son Tsunekichi inherited the business and became Heikichi III. Abiding the new rules, prints since 1876 are sealed with the family name Matsuki Heikichi. Heikichi IV (1836–1891) was the publisher of Kobayashi Kiyochika and Heikichi V (1870–1931) ran the business at the turn of the century.

During the 1850s and 1860s, Daikokuya regularly produced a high number of different designs in all possible fields and by a wide range of artists. Especially during the 1880s and 1890s, he was known for high quality prints. In an interview from 1890, Heikichi IV ranked Daikokuya's output as seventh largest, with high quality printing. In the 1890s, Daikokuya also produced reproductions of old prints.

Daikokuya published many unserialized triptychs during the Sino-Japanese War from 1894 to 1895, depicting battles and the Japanese army. Once the war was over, publishers and artists returned to established themes as the landscape series "Gathering of Pictures of Beautiful Places in Japan" (*Nihon meisshō zue*) by Kunichika from 1896 until 1897 attests.

The Russo-Japanese War of 1904–05 gave Daikokuya the possibility to again increase the production and focus on this new topic. For the previous war, Kiyochika designed the popular series "Long Live Japan: One Hundred Selections, One Hundred Laughs" (*Nippon banzai: Hyakusen hyakusō*) and now new designs for the new war were produced.

Daikokuya continued to be active in the printing business until Heikichi V's death in 1931.

Right 1895 Toshikata. "The courageous Lt. General Tachimi" (*Tachimi shōshō gōtan no zu*). Ōban triptych. Library of Congress.

Below 1853 Kuniaki II. "Picture of a procession over the Nihon Bridge in the Eastern Capital" (*Nihonbashi gyōretsu zu*). Ōban triptych. Asian Art Museum, National Museums in Berlin.









Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Kuniaki II, Kunichika, Kunisada, Kuniyoshi
unserialized beauty prints		Eisen, Gekkō, Kuniaki II, Kunisada
unserialized Genji prints		Kunisada
unserialized pictures of flowers and birds		Koson
unserialized sumo prints		Gyokuha, Hishikawa Harunobu, Kuniaki II, Kunisada
unserialized warrior prints or historical pictures		Hanko, Kuniaki II, Kunisada, Kunitarō, Kuniteru II
Kanadehon Chūshingura	c. 1835	Kunisada
Jūroku Musashibō	1849	Kuniyoshi
Imayō rokkasen	1852	Kunisada II
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Setsugekka no uchi	1861	Kuniaki II
Suehiro yōsan no zu	1862	Kuniteru
Mushin yōjōden	1862	Sadahide
Musha shugyō gonin zoro	1863	Kunisada II
Imayō bijin zoro	1863	Kunisada II
Tōkyō sanjūrokkei	1864	Hiroshige II
Yoshitsune senbon zakura	1867	Kuniteru II
Tōkyō sanjūrokkei	1870	Hiroshige III
Jūni toki hitsushi no toshimaru	1870	Kunisada II
Untitled series of views of Tokyo	1876–79	Kiyochika
Kagoshima shinbun	1877	Kuniaki II
Shinsen Taikōki	1883	Toyonobu
Ichinin rokumen sō	1884	Kiyochika
Koga	1884	Kiyochika
Kinko seiga: Ukiyo-e ruikō no uchi	1884–85	Kunichika
Kyōdō risshi no motoi (Kyōdō risshiki)	1885	Kiyochika, Kunichika, Yasuji, Yoshitoshi
Kyōdō risshi no motoi (Kyōdō risshiki)	1886	Chikanobu, Kiyochika, Kuniaki II
Bijin hana kurabe	1887–99	Gekkō
Kyōdō risshi no motoi (Kyōdō risshiki)	1888	Toshikata
Kyōdō risshi no motoi (Kyōdō risshiki)	1889	Toshikata, Yasuji
Kyōdō risshi no motoi (Kyōdō risshiki)	1890	Toshikata
Nihon hana zue	1892–98	Gekkō
Kōkoku nijūshikō [reissue]	1893–95	Yoshitoshi
Nippon banzai: Hyakusen hyakusō	1894–95	Kiyochika
unserialized triptychs illustrating the Sino-Japanese War	1894–95	Gekkō, Hanko, Kiyochika, Kiyooki
Setsugekka	1895	Chikanobu
Bijin meisho awase	1895–1901	Gekkō
Gishi shijūshichi zu	1895–1903	Gekkō
Shakai gentō: Hyakusen hyakusō	1895–96	Kiyochika
Jidai kagami	1896–97	Chikanobu
Nihon meishō zue	1896–97	Kiyochika
Gekkō zuihitsu [reissue]	1896–99	Gekkō
Take no hitofushi	1897–1900	Chikanobu
Nōgaku zue	1897–1902	Kōgyo
Meishō bijin-e	1897–98	Chikanobu
Bijutsu gajō	1898	Gekkō
Fujin fūzoku zukushi [reissue]	1898	Gekkō
Bijin jūnikagetsu	1898–99	Miyagawa Shuntei
Setsugekka	1899–1901	Chikanobu
Azuma fūzoku	1901	Chikanobu
Koga [reissue]	1902	Kiyochika
Edo nishiki	1903–04	Chikanobu
unserialized triptychs illustrating the Russo-Japanese War	1904	Getsuzō, Hirose Yoshikuni, Kiyochika, Kōkyo, Miyagawa Shuntei
Nippon banzai: Hyakusen hyakusō	1904–05	Kiyochika
Take no hitofushi [reissue]	1905	Chikanobu
Nichiro kōsen zue	1905	Kōgyo

**Right top 1896 Kiyochika.** *“Yōrō Falls” (Yōrō no bakufu), from the series “Gathering of Pictures of Beautiful Places in Japan” (Nihon meishō zue).* Ōban. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 152.

**Right bottom 1904 Kiyochika.** *The army of the north melts away before the Rising Sun, from the series “Long Live Japan—One Hundred Selections, One Hundred Laughs” (Nippon banzai—Hyakusen hyakusō).* Ōban. Library of Congress.







**Above 1850 Kunisada.** The actors Arashi Kichisaburō III as Matsuōmaru, Bandō Mitsugorō IV as Fujiwara Shihei, Seki Sanjūrō III as Umeōmaru, and Ichimura Uzaemon XII as Sakuramaru in the play *Sugawara denju tenarai kagami*, Ichimura Theater, VII/1850. Ōban diptych. Collection Arendie and Henk Herwig.



**Left 1856 Kunisada.** The syllable Ne for "Rat-technique" (*Nezumi no jutsu*) and the actor Matsumoto Kōshirō VI as Nikki Danjō, from the series "Seven Variations of the Alphabet" (*Kiyogaki nanatsu iroha*). Ōban. Collection of the author.



# Takenouchi Magohachi 竹内孫八

c.1832–40

Seal name: Takemago; firm name: Hōeidō. Located at Kyōbashi Reiganjima Shiochō, Kyōbashi Minami Shinborichō Itchōme (branch since 1836).

Takenouchi Magohachi was born in 1780 or 1781 as the second son of the pawnbroker Takenouchi Magoshichi. In 1832, he first appeared in the print scene, as the illustrator of the kyōka album *Haikaika higagotoshū*. These and illustrations in other books are signed Bizan. It must have been around the same time that he started with his publishing enterprise and in 1833 issued two (*Kyōka hyakunin issbu yamiyo no tsubute* and *Godai sōshi meta hatsuuri*), in 1837 one book (*Shokunin zukushi kagetsu shū*) with his own illustrations.

By 1832, perhaps even in the year before, Takenouchi Magohachi's Hōeidō publishing firm started to produce what would become Hiroshige's most famous and most successful series, "The Fifty-three Stations along the Tōkaidō" (*Tōkaidō gojūsan tsugi no uchi*). This series, also known as "Hōeidō ban Tōkaidō" after the name of its publishing firm, was produced with the support of fellow publisher Tsuruya Kiemon. The landscape series seems to have been an immediate hit for the unknown publisher and the minor artist who verifiably received the inspiration for many of his designs from illustrations in guide books like the *Tōkaidō meisbo zue* ("Gathering of Views of Famous Sights along the Tōkaidō," 1797) and not from sketches he took during an alleged journey to Kyoto as Hiroshige III stated sixty years later. In 1834, the entire series of 55 designs was available as an album and in the years to come, blocks had to be replaced as the original ones wore out as the series was repeatedly reprinted.

In 1833, during the production of the "Hōeidō ban Tōkaidō," Takenouchi began to produce works by Kuniyoshi and especially Kunisada. The beauty series "A Collection of Bridges in Edo" (*Edo no hashi zukushi*), the actor series "Thousand Shrines Visited" (*Sensha mōde*), and another, untitled actor series in the same style, were all issued in the same year. Takenouchi also produced a small number of unserialized actor and warrior prints. Following the success of the Tōkaidō landscapes, Takenouchi and Hiroshige produced similar series: "The Eight Views of Ōmi" (*Ōmi hakkei no uchi*) in 1834, and *Kisokaidō* from c.1835 for which he first engaged Eisen and later turned to Hiroshige (the publisher Iseya Rihei also produced prints of this series). During that time, Takenouchi produced a few illustrated books by Kunisada, Eisen, and others.

Takenouchi's business must have flourished immensely as he opened a branch of his shop some distance away in the first month of 1836. Customers were now able to visit both locations, however, the production of new designs slowed down significantly.

He died on the twenty-first day of the seventh month 1854.

Works	Date	Artist(s)
"Hōeidō ban Tōkaidō"	c.1832–33	Hiroshige
Edo no hashi zukushi	c.1833	Kunisada
Sensha mōde	c.1833	Kunisada
Untitled actor series in the style of "Sensha mōde"	1833	Kunisada
unserialized actor prints	1833–40	Kunisada
unserialized warrior prints	1833–35	Kuniyoshi
Ōmi hakkei no uchi	1834	Hiroshige
Gojūsan tsugi no uchi	1835	Kunisada
Kisokaidō	c.1835–38	Eisen, Hiroshige



Above 1833 Kunisada. *Shirahige and the actor Onoe Kikugorō III off stage; promoted by Senjokō Face Powder*, from the series "Thousand Shrines Visited" (*Sensha mōde*). Ōban. Collection of the author.

Right 1833 Kunisada. "Kamiarai Bridge" (*Kamiaraihashi*), from the series "A Collection of Bridges in Edo" (*Edo no hashi zukushi*). Ōban. Japan Ukiyo-e Museum, Matsumoto.









**Above c.1832 Hiroshige.** *"Hara—Mount Fuji in the Morning" (Hara—Asa no Fuji), from the series known as "Hōeidō ban Tōkaidō" (Tōkaidō published by Hōeidō).* Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 55.14.

**Below c.1832 Hiroshige.** *"Kanbara—Night snow (Kanbara, yoru no yuki), from the series Known as "Hōeidō ban Tōkaidō" (Tōkaidō published by Hōeidō).* Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 55.16.

**Opposite top 1833 Kunisada.** *The actors Onoe Kikugorō III as Tamamo-no-mae and Ichikawa Ebizō V as Tobain in the play Tamamo-no-mae kumoi no hareginu, Kawarazaki, V/1833.* Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Opposite bottom c.1832 Hiroshige.** *"Yoshiwara—Mount Fuji on the left" (Yoshiwara, hidari Fuji), from the series Known as "Hōeidō ban Tōkaidō" (Tōkaidō published by Hōeidō).* Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 55.15.









# Ebiya Rinnosuke 海老屋林之助

c.1832–1895

Seal name: Ebirin; firm name: Kaijudō; family name: Ueki Rinnosuke. Located at Nihonbashi Horiechō Nichōme.

As early as 1832, Ebiya Rinnosuke was in business as a fan merchant, issuing fan prints. The figure at the bottom right of the opposite page is the earliest work known, showing a scene by Kunisada from a kabuki play performed in the third month of 1832. Fan prints are rare today as they were intended to be glued on a frame and used. How productive Ebiya actually was in his early period is therefore not possible to tell.

By the mid 1840s, Ebiya turned towards regular sized prints and soon found great partners in Kuniyoshi and Kunisada. By 1854 Kuniyoshi designed at least ten different series for him and Ebiya seems to have refrained from commissioning series by any other artist during that time. On the other hand, Kunisada was very active in designing unserialized actor prints for Ebiya. The figure at the bottom of page 283 is from the series “Collection of Mount Fuji from the Capital in Iroha Order” (*Nanatsu iroha Tōto Fuji zukushi*), where Kuniyoshi designed the main motif and one of his students contributed the inset landscape. The figure at the top of the opposite page shows an example from the series “Shank’s Mare along the Fifty-three Stations” (*Hizakurige gojūsan tsugi*) of which only a small number of designs exists. This seems to be the last series they did together.

In 1851, Ebiya was a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) as well as a member of the Fan Producers Guild (*Uchiwa toiya*). We know that at that time he was situated in the same shop as his fellow publisher Enshūya Matabei. An earlier address for Ebiya is not known and he might have actually joined the established Enshūya when he had started his business. Already in 1845, both publishers were engaged in two co-operational projects, “Imaginary Twelve Animals of the Zodiac” (*Mitate jūnishi*) by Kuniyoshi and “Fifty-three Pairs of the Tōkaidō” (*Tōkaidō gojūsan tsui*) by Kuniyoshi, Hiroshige, and Kunisada.

By the late 1850s, Ebiya increased his output and also issued series like “Gathering of People of the Barbarian Nations” (*Bankoku jinbutsu zue*) by Yoshitsuya from 1861. Kunisada’s series “Set of Famous Swords in Kabuki” (*Kabuki meitō zoroi*) from 1861–62 was—with 22 different designs—one of the largest projects that Ebiya undertook. At the same time he continued putting actor prints on the market.

Ebiya was part of the group of publishers that jointly issued Tōkaidō series from 1863 until 1867, namely the “Processional Tōkaidō” (*Go-jōraku Tōkaidō*) series in 1863, “Fifty-three Stations with a Folding Fan” (*Suehiro gojūsan tsugi*) in 1865 and “Tōkaidō–Stars at a Glance” (*Tōkaidō hitome senryō*) in 1867.

Sealed as Ueki Rinnosuke since 1876, Ebiya was in business until c.1895, however not exceedingly active. He issued works by artists like Ginkō, Yoshitoshi, and Hiroshige III.

Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada, Kunisada II, Kuniyoshi, Yoshitora, Yoshitsuya
unserialized beauty prints		Kunichika, Kunisada, Kuniyoshi
unserialized satirical pictures		Kuniyoshi
unserialized warrior prints		Yoshikazu
Mitate jūnishi	c.1845	Kuniyoshi
Tōkaidō gojūsan tsui	c.1845	Hiroshige, Kuniyoshi
Kiyosedokei nenjū gyōji	c.1847	Kuniyoshi
Seichū gishi den	c.1847–48	Kuniyoshi
Sekijō gishiden	c.1847–48	Kuniyoshi
Seichū gishin den	c.1849	Kuniyoshi
Tōkaidō gojūsan tsugi jinbutsu shi	1849	Kuniyoshi
Chūshingura gojūsan tsugi	1850	Kuniyoshi
Nanatsu iroha Tōto Fuji zukushi	1852	Kuniyoshi and students
Hizakurige gojūsan tsugi	1854	Kuniyoshi
Meiga zukushi no uchi—Shosagoto	1857	Kunisada
Atari senkin otoko kagami	1859	Kunisada
Kanadehon Chūshingura	1859	Kunisada
Tōsei sangokushi	1860	Kunisada
Bankoku jinbutsu zue	1861	Yoshitsuya
Kabuki meitō zoroi	1861–62	Kunisada
“Go-jōraku Tōkaidō”	1863	Hiroshige II, Kunisada, Kunisada II, Kyōsai
Suehiro gojūsan tsugi	1865	Kuniteru II, Yoshitoshi
Fukagawa karitaku zensei zoroi	1865	Yoshiharu II
Mitate iroha awase	1866	Kunichika
Tōkaidō hitome senryō	1867	Kunichika/Hiroshige II
Kijutsu jūnishi no uchi	1877	Kunichika
Kagoshima shinshi no uchi	1877	Yoshitoshi
unserialized triptychs illustrating the Satsuma Rebellion	1877	Ginkō, Yoshitoshi
Kachō zue	1879	Hiroshige III
Shinsen Taikōki	1883	Toyonobu
Tōkyō meisho	1895	Hiroshige III



Right top 1854 Kuniyoshi. *The station Odawara, from the series "Shank's Mare along the Fifty-three Stations" (Hizakurige gojūsan tsugi)*. Ōban. Japan Ukiyo-e Museum, Matsumoto. Robinson 1961, no. 204.

Right bottom 1832 Kunisada. *The actors Ichikawa Ebizō V as Sukeroku and Iwai Hanshirō V as Agemaki in the play Sukeroku yukari no Edo zakura, Ichimura Theater, III/1832*. Fan print. Japan Ukiyo-e Museum, Matsumoto.

Below 1861 Yoshitsuya. *"King of Italy" (Itaria kokuō), from the series "Gathering of People of the Barbarian Nations" (Bankoku jinbutsu zue)*. Ōban. Library of Congress.











**Above 1863 Kunisada.** The actors Bandō Hikosaburō V as Komazawa Jirozaemon and Sawamura Tanosuke III as the blind entertainer Asagao in the play *Tsuyu no hinuma asagao nikki*, Nakamura Theater, VII/1863. Ōban diptych. Japan Ukiyo-e Museum, Matsumoto.

**Left 1852 Kuniyoshi and Yoshitorijo.** No. 9 (ri)—*Fuji at Tajima* and the actor Onoe Kikujirō II as Osato, daughter of the Sushiya, from the series “Collection of Mount Fuji from the Capital in Iroha Order” (*Nanatsu iroha Tōto Fuji zukushi*). Ōban. Collection Erich Gross, Switzerland. Robinson 1961, no. 181.

**Opposite 1861 Kunisada.** The actor Sawamura Tanosuke III as the evil Omatsu, from the series “Set of Famous Swords in Kabuki” (*Kabuki meitō zoroi*). Ōban. Japan Ukiyo-e Museum, Matsumoto.



# Fujiokaya Keijirō 藤岡屋慶次郎

c.1843–1923

Seal name: Fujikei; firm name: Shōrindō, Mizuno Shoten (from 1880s); family name: Mizuno Keijirō.  
Located at Shitaya Ikenohata Nakamachi (c.1843–45), then Nihonbashi Tōriaburachō (from 1846).

Fujiokaya Keijirō is one of the few publishers about whom detailed information is available. The reason for this lies in family records published by his successors.

Fujiokaya Keijirō I (1823–1883) was the younger brother of the publisher Fujiokaya Hikotarō. Fujiokaya Keijirō started in the publishing business around 1843 with warrior prints by Kuniyoshi. Amongst his earliest works is also the series “Edo Purple” (*Edomurasaki*, c.1844) by Kunisada.

In 1851, Fujiokaya is listed as a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jibon toiya*) and of the Book Publishers Guild (*Shomotsu toiya*). He managed to get all three leading Utagawa artists working for him from the start and they designed prints as well as book illustrations. Many of the publications that Keijirō issued stand out from the usual prints in the second half of the nineteenth century. From 1852 until 1853, he published “A Collection of Famous Restaurants in the Capital” (*Tōto kōmei kaiseki zukushi*), a joint series of fifty different designs showing half-length actor portraits by Kunisada, and scenic elements by Hiroshige.

Another large project he undertook alone was Kunisada’s series “Stylish Mirror Reflections” (*Imayō oshi-e kagami*) that he issued from 1859 until 1861. Sixty-nine different designs from this series are known, all issued in deluxe version with thick paper and blind printing.

Fujiokaya was rather active in issuing prints on the “Country Genji,” a motif that found great interest in the middle of the nineteenth century. The figure to the right from 1864 is an example of the many vivid and colorful triptychs that were issued.

Since 1876, Fujiokaya Keijirō sealed with the family name Mizuno Keijirō. When exactly Keijirō II (1848–1882), the son of Keijirō I, took over his father’s business is unclear. He was very interested in everything new but died early, even before his father, of cholera. The business was continued under Keijirō III (1866–1916) and later Keijirō IV (1898–1923). It was destroyed in the Great Kantō earthquake of September 1, 1923 (*Kantō daishinsai*).



Works	Date	Artist(s)
unserialized actor prints		Kunisada, Kuniteru, Kuniyoshi
unserialized beauty prints		Kunisada II
unserialized Genji prints		Hiroshige II, Kunichika, Kunisada
unserialized landscape prints		Hiroshige II, Sadahide
unserialized sumo prints		Kunisada
unserialized warrior prints or historical pictures		Hokui, Kunisada, Yoshifuji, Yoshikazu, Yoshitoshi
Eiyū Yamato suikoden	c.1843	Kuniyoshi
Chūshingura	c.1843–46	Hiroshige
Edomurasaki	1844	Kunisada
Dai Nihon rokujūyōshū no uchi	c.1845–46	Kunisada and students, Kuniyoshi and students
Edo meisho koseki den	1846	Hiroshige
Mitate fukujin shichin fukon	1846	Kunisada
Gishi seichū fuku shū ryakuden	1847–48	Kunisada
Mayu wo mawata ni sei suru no zu	c.1847–48	Sadahide
Nazora-e rokkaen	1848–49	Kunisada
San'yoku ukare no ōgoma	c.1848–51	Kuniyoshi
Gosekku tsuki no imyō	c.1849–50	Hiroshige
Ōmi hakkei	c.1849–51	Hiroshige
Chiyū rokkaen	c.1849–51	Kuniyoshi
“Bijin Tōkaidō”	c.1851	Hiroshige
Eiyū ipp'yaku den	1851	Kuniyoshi
Kuni zukushi harimaze zue	1852	Hiroshige
Tōto kōmei kaiseki zukushi	1852–53	Kunisada/Hiroshige

Works	Date	Artist(s)
Shiranui monogatari	1853	Kunisada
Genji jūnikagetsu no uchi	1854–58	Kunisada
Chūshingura	1855	Hiroshige II
Nagashira eiyū zoro	1856	Kuniyoshi
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Kyōkun zen'aku kozō zoro	1857	Kuniyoshi
Edo meisho hyakunin bijo	1857–58	Kunisada/Kunihisa II
Ōmi hakkei	1859	Hiroshige II
Imayō sanjūni sō	1859	Kunisada/Gengyo
Imayō oshi-e kagami	1859–61	Kunisada
Edo sunago kodomo asobi	1860	Yoshiiku
Edo miyage no uchi	1861	Yoshiiku
Ki no ji zukushi	1861–62	Kunisada
Edo meishō zue	1861–64	Hiroshige II
Genji gappitsu shiki	1862–63	Kunisada/Hiroshige II
Nijūshiko imayō bijin	1863	Kunisada
Nakatenjiku hakurai no karuwaza Genji gannen yayoi jōjun yori Bushū Yokohama no chi no oite kōgyō no zu	1864	Yoshitora
Adesugata hana no jūnishi	1864	Kunisada/Kunihisa II
Suehiro gojūsan tsugi	1865	Hiroshige II, Yoshitoshi
Kanadehon Chūshingura	1868	Kuniaki II
Nippon chishi ryakuzu	1876	Hiroshige III
Ryūsai manga	1879	Hiroshige III
Fuken meisho zue	1880	Hiroshige III





Above 1864 Kunisada. "View of Genji Raising the Ridgepole" (*Genji jōtō no kage*). Ōban triptych. Japan Ukiyo-e Museum, Matsumoto.

Right 1853 Kunisada and Hiroshige. The actor Ichikawa Shinsha I as Aoi-no-mae juxtaposed to the Futabaya restaurant on the Yoshiwara bank, from the series "A Collection of Famous Restaurants in the Capital" (*Tōto kōmei kaiseki zukushi*). Ōban. Asian Art Museum, National Museums in Berlin. Sakai 1981, p. 251, ōban no. 48.42.

Far right c.1844 Kunisada. A lady sitting in a palanquin, from the series "Edo Purple" (*Edomurasaki*). Chūban. Japan Ukiyo-e Museum, Matsumoto.







**Above 1849 Yoshifuji.**  
*Kusunoki Masashige*  
preparing barricade and  
defence of Chihaya Castle in  
the 1330s. Ōban triptych.  
Library of Congress.

**Left c.1851 Hiroshige.**  
*"Kameyama", from the series*  
*Known as "Bijin Tōkaidō"*  
*(Tōkaidō with beauties).*  
Ōban. Japan Ukiyo-e Museum,  
Matsumoto. Sakai 1981, p. 251,  
ōban no. 42.47.

**Right 1860 Kunisada.** *The*  
*actor Nakamura Nakazō III*  
*as Kajiwara Heizō Kagetoki,*  
*from the series "Stylish*  
*Mirror Reflections" (Imayō*  
*oshi-e kagami).* Ōban.  
Collection of the author.

**Far right 1860 Kunisada.**  
*The actor Onoe Kikugorō IV*  
*as Tsuchiya Umegawa, from*  
*the series "Stylish Mirror*  
*Reflections" (Imayō oshi-e*  
*kagami).* Ōban. Collection  
Arendie and Henk Herwig.







# Hayashiya Shōgorō

## 林屋庄五郎

c.1845–63

Seal name: Rinshō. Located at Ryōgoku Hirokōji (on the seal), Ryōgoku Yonezawachō (official Guild address in 1851).

Hayashiya Shōgorō was only active over a short period in the middle of the nineteenth century. Around 1845, he issued his first prints, warrior triptychs by Kuniyoshi. Soon thereafter portraits of sumo wrestlers by Kunisada followed. These portraits are part of a series jointly issued with fellow publisher Ibay Senzaburō. Hayashiya then turned towards the usual themes of the time and issued actor prints, prints of beautiful women, and prints on the “Country Genji” novel. Around 1850, he also issued one of the many Tōkaidō series by Hiroshige, known as “Variation of the Formal Script Tōkaidō” (*Itai reisho Tōkaidō*).

In 1851, Hayashiya is listed as a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). His address is given as Ryōgoku Yonezawachō, however, on the prints he issued from his early years until the late 1850s he used a seal that gives Ryōgoku Hirokōji as his address. Be that is it may, from the early 1850s and even more so the mid-1850s on, Hayashiya became very active in issuing predominantly actor prints. Together with other publishers he jointly issued a number of series, among them is “Lasting Impressions of a Late Genji Collection” (*Genji goshū yojō*), a luxurious diptych series on the popular motif of the “Country Genji” novel. The figure at the top of the opposite page is an example of this series which Hayashiya issued prints from 1857 until 1858. Other publishers continued to produce new designs for this series until 1861.

Among the many actor prints Hayashiya produced is a fair amount of prints that depict the actors in half-length. From 1858 until 1859, he issued, for example, Kunisada’s series “Stories of Modern Handsome Heroes” (*Tōsei suikoden*). Each print of the nine original designs could stand alone but the prints can also be grouped into groups of three, each group relating to one of the Three Friends of Winter (*saikan sanyū*), pine, plum, and bamboo. The success of the series led the publisher to add another set of three to it at a later time.

Hayashiya’s last known production is the comic series “Imaginary Look-Alike Goldfish” (*Mitate nitaka kingyō*) by Yoshiiku from 1863, depicting fish and turtles with faces of popular kabuki actors.

**Right 1855 Kunisada.** “Summer Darkness” (*Natsu no yami*) and the actor Nakamura Utaemon IV as Danshichi Kurobei, from the series “A Collection of Imaginary Darkness” (*Mitate yami zukushi*). Ōban. Collection Arendie and Henk Herwig.

**Opposite top 1858 Kunisada.** “Chapter Twenty-three—Hatsune” (*Dai nijūsan no maki—Hatsune*), from the series “Lasting Impressions of a Late Genji Collection” (*Genji goshū yojō*). Ōban diptych. Japan Ukiyo-e Museum, Matsumoto.

**Opposite bottom c.1850 Hiroshige.** “No. 2—Shinagawa”, from the series “Tōkaidō—The Fifty-three Stations” (*Tōkaidō—Gojūsan tsugi no uchi*), known as “Variation of the Formal Script Tōkaidō” (*Itai reisho Tōkaidō*). Ōban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 245, horizontal ōban no. 54.2.

Works	Date	Artist(s)
unserialized actor prints		Kunisada
unserialized beauty prints		Kunisada
unserialized Genji prints		Kunisada
unserialized satirical pictures		Yoshiiku
unserialized warrior prints		Kuniyoshi, Yoshitsuya
Sumō hanei tamari iri no zu	c.1846-47	Kunisada
Meiyo sanjūrokkassen [later ed.]	after 1848	Kuniyoshi
“Itai reisho Tōkaidō”	c.1850	Hiroshige
Ōmi hakkei no uchi	1852	Kunisada
Kiso rokujūkyū tsugi	1852	Kunisada
Kisokaidō rokujūkyū tsugi no uchi	1852-53	Kuniyoshi
Tōkaidō gojūsan tsugi no uchi	1852-53	Kunisada
Eiyū rokkaesen	1853	Kuniyoshi
Mitate yami zukushi	1854-55	Kunisada
Dōke jōruri zukushi	1855	Kuniyoshi
Mitate tsuki zukushi	1855-57	Kunisada
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Genji goshū yojō	1857-58	Kunisada
Nihon eiyū den no uchi	1858	Sadahide
Tōsei suikoden	1858-59	Kunisada
Hana kurabe shusseki zukushi	1861	Kunisada
Mitate nitaka kingyō	1863	Yoshiiku









# Ebisuya Shōshichi 恵比寿屋庄七

c.1846–83

Seal name: Ebisuya; firm name: Kinshōdō (until c.1875), Bunshōdō (around 1883); family name: Kumagai Shōshichi.  
Shop first located at Nihonbashi Terifurichō Kitagawa (c.1846–74), then opened a second location at Nihonbashi Kobunachō Sanchōme (1851–77), Nihonbashi Kakigarachō Sanchōme (around 1883).

Even though Ebisuya Shōshichi only started in the publishing business by the mid-1840s, he became one of the most productive publishers. Beginning about 1846, Ebisuya first issued warrior and actor prints. The figure below is one of the earliest designs he issued. It belongs to Kunisada’s series “Mad Arrangement of Haiku Poets in Calligraphy and Painting” (*Haika shoga kyōdai*) that Ebisuya published jointly with the fellow publisher Kobayashi Taijirō.

Ebisuya worked with a number of artists, among them also minor artists like Kunimori II and Hirokage. Actor prints like the figure at the top left of the opposite page, by Kunimori II from 1847, were frequently published by Ebisuya. Around the same time Ebisuya also started to issue his first illustrated books, a product that he continued to field until the end of his business.

In 1851, he is a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*) and of the Book Publishers Guild (*Shomotsu toiya*). His flourishing

business allowed him to take over the business of the publisher Kawaguchiya Shōzō in the fourth month of 1852.

The figure at the bottom left of the opposite page by Hirokage is one of a small number of prints from 1860 and 1861 that depict a fierce tiger exhibited in Ryōgoku. Remarkable compositions like this are the foundation for Ebisuya’s success, distinguishing his publications from that of other publishers. High quality printing with refined techniques was part of his works by the early 1860s. One of the masterpieces he produced is an untitled series named after him, “Kinshōdō Edition of Large-Head Actor Portraits” (*Kinshōdō-ban yakusha ōkubi-e*). Between 1860 and 1865, 60 designs by Kunisada and 10 designs by Yoshitora were published. The drawings to 67 more designs by Kunisada and one design by Yoshitora exist as well as notes and letters, shedding light into the genesis of this series.

Abiding the law, he sealed with the family name Kumagai Shōshichi in 1876. The last designs known date to 1883.



Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunimori II, Kunisada, Yoshiiku, Yoshitora
unserialized beauty prints		Kunisada
unserialized Genji prints		Kunisada
unserialized satirical pictures		Kunisada, Yoshitora
unserialized sumo prints		Kunisada
unserialized warrior prints or historical pictures		Hirokage, Kunisada, Kyōsai, Yoshitora, Yoshitoshi
Koyomi chūdan zukushi	1847–48	Kunisada
Enshi jūroku josen	c.1847–48	Kuniyoshi
Miburi jūni omoi gatsu	c.1847–48	Kuniyoshi
Kodomo odor zukushi	c.1847–48	Kuniyoshi
Haika shoga kyōdai	c.1847–48	Kunisada
Wakamurasaki nenjū gyōji no uchi	1849–57	Kunisada
Satomi hakkenshi no rikko	1850	Kunisada
Dōke miburi jūnishi	1851	Kuniyoshi
Jūhachiban no uchi	1852	Kunisada
Nazora-e eto awase	1852	Kunisada
Nazora-e gogyō zukushi no uchi	1852	Kunisada
Tōsei rokka sen	1854	Kunisada/Hiroshige
Tōsei bijin zōrai no uchi	1855	Kunisada II
Mitate hakkei no uchi	1855	Kunisada
Kiyogaki nanatsu iroha / Nanatsu iroha shūi	1856	Kunisada
Tōsei nana Komachi	1857	Kunisada
Tōsei jukkasen	1858	Kunisada/Hiroshige
Genji goshū yōjō	1858–59	Kunisada
Ume goyomi—Mitate hatsu shōnin	1859	Kunisada
“Kinshōdō-ban yakusha ōkubi-e”	1860	Kunisada
Untitled series of actor busts in horizontal format	1860	Kunisada
Nazora-e eto awase	1861	Kunisada
“Kinshōdō-ban yakusha ōkubi-e”	1862	Kunisada, Yoshitora
Tenjiku torai daihyōban	1863	Kyōsai
“Kinshōdō-ban yakusha ōkubi-e”	1863	Kunisada, Yoshitora
“Kinshōdō-ban yakusha ōkubi-e”	1864	Kunisada
Haiyū mitate yūkyō jūnin zōrai	1865	Kunichika, Yoshitora
“Kinshōdō-ban yakusha ōkubi-e”	1865	Kunisada, Yoshitora
Yūbin hōchi shinbun	1874–76	Yoshitoshi
Dai Nihon meisshō kagami	1876	Yoshitoshi
Yūbin hōchi shinbun	1876	Yoshitoshi
unserialized triptychs illustrating the Satsuma Rebellion	1877	Yoshitoshi
Tōkyō kaika meisshō zue no uchi	c.1877	Hiroshige III





**Above 1863 Kunisada.** The actor Matsumoto Kōshirō V as Banzui Chōbei, from an untitled series "Kinshōdō Edition of Large Head Actor Portraits" ("Kinshōdō-ban yakusha ōkubi-e"). Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Left top 1847 Kunimori II.** actor Nakamura Utaemon IV as Tokubei in the play *Yashima no ura ume no kaomise*, Nakamura Theater, XI/1847. Ōban. Collection Arendie and Henk Herwig.

**Left bottom 1860 Hirokage.** Leopard with a cockerel in his fangs, known as "The Tiger of Ryōgoku" (*Ryōgoku no tora*). Ōban. Collection Arendie and Henk Herwig.

**Opposite left 1847 Kunisada.** The actor Ichikawa Kodanji IV as Saitō Gorō Kunitake in the play *Genke hachidai megumi no tsuwamono*, Ichimura Theater, XI/1847, from the series "Mad Arrangement of Haiku Poets in Calligraphy and Painting" (*Haika shoga kyōdai*). Ōban. Japan Ukiyo-e Museum, Matsumoto.



# Ōtaya Takichi 太田屋多吉

c.1849–1867

Family name: Ōta Takichi; Ōta Hidekatsu (after c.1873). Located at Hongō Motomachi (at least until 1851), Hongō Yushima Yonchōme (at least from 1854).

Ōtaya Takichi, or Ōta Takichi as his family name was, was the head of a carver family and initially also active as a carver from the mid-1840s. He was a student of Asakura Ihachi I (died c.1847). The carvers Ōta Tashichi and Masukichi were his younger brothers, Ōta Utakichi his son.

In the mid 1840s, Ōtaya predominantly worked as a carver for Kuniyoshi but then began to publish Kuniyoshi's actor prints by himself. The bottom figure is one of his earliest publications, an actor triptych by Kuniyoshi from 1848.

In 1851, Ōtaya is listed as a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). He issued satirical pictures by Kuniyoshi and Yoshitora but around eighty percent of his publications are actor prints. Sometimes these actors are captured in sumo wrestler roles like in the series “Mirror of Sumo Past and Present” (*Kokon sumō kagami*). Quite a number of prints that Ōtaya issued are bust portraits like the series “A Collection of Birds” (*Tori zukushi*).

Ōtaya seems to have stopped his publishing business in 1867 as no later prints are known. However, he continued to work as a carver and took the name Hidekatsu around 1873. He continued to work as a carver until at least 1877 and passed away in 1882.

Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kuniyoshi II, Kunisada, Kuniyoshi, Yoshiiku
unserialized Genji prints		Kunisada
unserialized satirical pictures		Kuniyoshi, Yoshitora
Atari doshi inu no tawamure	1850	Kuniyoshi
Hayari okonomi no sakazuki	1851	Kuniyoshi
Hizakurige gojūsan tsugi	1854	Kuniyoshi
Setsugekka no uchi	1854	Kunisada
Kokon sumō kagami	1855	Kunisada
Ukiyo hakkei no uchi	1855	Kunisada
Taimen mitsugumi sakazuki	1856	Kunisada
Dai Nihon jūtō kagami	1857	Kunisada
Mitate shusse zumō	1858	Kunisada
Imei kidori otokoi zoro	1859	Kunisada
Gokakoku no uchi	1860	Yoshimori
Oi ni tsuji hiōtona wo tori zukushi	1860	Kunisada, Kunisada II
Shima zoro uwasa no Benkei	1860	Kunisada
Tōkaidō iroha nikki	1861	Kunisada
“Go-jōraku Tōkaidō”	1863	Kunisada, Yoshimori
Tōkaidō gojūsan tsugi meiga no kakiwake	1864	Kunisada/Kyōsai, Kunisada/Yoshimori



Top left 1860 Kunisada. The actor Kawarazaki Gonjūrō I as Taira no Tomomori juxtaposed to plovers, from the series “A Collection of Birds” (*Tori zukushi*). Ōban. Collection of the author.

Top middle 1860 Kunisada. The actor Kawarazaki Gonjūrō I as Danshichi Kurobei. Ōban. Asian Art Museum, National Museums in Berlin. An identical but colorful version of this design with different background and tattooed figure was simultaneously issued as part of the series “A collection of birds” (*Tori zukushi*).

Top right 1855 Kunisada. Onigatake Dōemon, from the series “Mirror of Sumo Past and Present” (*Kokon sumō kagami*). Ōban. Collection Arendie and Henk Herwig.

Right 1848 Kuniyoshi. The actors Ichimura Uzaemon XII as Wada Yoshimori, Nakamura Utaemon IV as Tomoe-gozen, and Bandō Shukla I as Yamabuki in the play Goban Tadanobu yuki no nachiguro, Ichimura Theater, XI/1848. Ōban triptych. Library of Congress.









# Iseya Kanekichi

伊勢屋兼吉

## late 1840s–c.1875

Seal name: Isekane. Located at Akasaka Shinmachi Sanchōme (c.1851–56), then Nihonbashi Tomimachikō, later Kyōbashi Nakabashi Minamimakichō (since c.1873).

In the late 1840s, Iseya Kanekichi started to issue actor prints by Kunisada. Having a good nose for current buyer interests, he immediately went into producing half-length actor portraits that are different from the standard full-length stage scenes as well as prints serving the Genji boom.

In 1851, only a few years after working as a publisher, Iseya became a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*).

In 1852, the year when actor bust portraits boomed, Iseya issued amongst others Kunisada's series "The Imaginary Thirty-Six Selected Poets" (*Mitate sanjūrokkasen no uchi*), 36 designs in total. Compositions like this are seen in many of Iseya's productions. The figure at the top left of the opposite page illustrates "The Imaginary Twelve Months" (*Mitate jūnikagetsu no uchi*), a small series that Kunisada did in 1859 with the help of his student Kunihiisa II.

Another, very successful bust portrait series was published by Iseya from 1861 until 1863. "Modern Version of the Heroes of the Water Margin" (*Kinsei suikoden*) consists of 36 actor portraits, each furnished with a text by the writer Kanagaki Robun (1829–1894) describing the story of the portrayed hero.

In 1863, Iseya produced 11 of the 162 designs of the "Processional Tōkaidō" (*Go-jōraku Tōkaidō*) series, the most extensive print series that was ever undertaken.

Iseya Kanekichi's last known prints date to 1875.

**Right top 1852 Kunisada.** The actor Matsumoto Kōshirō V as Ishikawa Goemon juxtaposed to Sosei-hōshi, from the series "The Imaginary Thirty-Six Selected Poets" (*Mitate sanjūrokkasen no uchi*). Ōban. Collection Arendie and Henk Herwig.

**Right bottom 1862 Kunisada.** Act 8—The actors Bandō Hikosaburō V as Tonase and Sawamura Tosshō II as Konami, from an untitled series on the Treasury of Loyal Retainers. Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Opposite top left 1859 Kunisada and Kunihiisa II.** "Fifth month:" the actor Kawarazaki Gonjūrō I as Yanone Gorō, from the series "The Imaginary Twelve Months" (*Mitate jūnikagetsu no uchi*). Ōban. Collection Arendie and Henk Herwig.

**Opposite top right 1861 Kunisada.** The actor Nakamura Fukusuke II as Kasagawa Higezō, from the series "Modern Version of the Heroes of the Water Margin" (*Kinsei suikoden*). Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Opposite bottom 1854 Kunisada.** The actors Bandō Shuka I as Hitomaru Oroku and, in a round inset picture, Arashi Rikan III as Jiraitarō in the play *Azuma kudari gojūsan tsugi*, *Kawarazaki Theater*, VIII/1854. Ōban. Japan Ukiyo-e Museum, Matsumoto.







Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada, Kunisada II, Yoshitoshi, Yoshitsuya
unserialized beauty prints		Hiroshige III, Kunisada
unserialized Genji prints		Kunisada
unserialized landscape prints		Hiroshige II, Hiroshige III, Kuniteru II, Yoshitora
unserialized sumo prints		Kunisada
unserialized warrior prints		Yoshikazu
Untitled series of actors in mirror reflections in half-length format	1850-52	Kunisada
Genji monogatari gojūyōjō	1852	Hiroshige
Mitate sanjūrokkasen no uchi	1852	Kunisada
Kiso rokujūkyū tsugi	1852	Kunisada
Yakusha mitate Tōkaidō gojūsan tsugi	1852	Kunisada
Kisokaidō rokujūkyū tsugi no uchi	1852-53	Kuniyoshi
Untitled series of Genji prints related to sounds	1852-54	Kunisada
Fūryū Genji	1853	Kunisada/Hiroshige
Azuma Genji setsugekka no uchi	1854-55	Kunisada
Chūshingura meimei den	1855	Kunisada
E-kyōdai mitate shichifuku	1856	Kunisada
Mitate sanjūrokkusen	1856-57	Gengyo, Kunisada
Honchō meisshō kagami	1858	Yoshikazu
Mitate jūnikagetsu no uchi	1859	Kunisada/Kunihisa II
Kinsei suikoden	1861-63	Kunisada
Untitled Chūshingura series	1862	Kunisada
“Go-jōraku Tōkaidō”	1863	Hiroshige II, Kunisada, Kunisada II, Kyōsai
Nijūshiko imayō bijin	1863	Kunisada
Atari kyōgen nibanme taisetsu jōruri	1864	Kunisada
Suehiro gojūsan tsugi	1865	Sadahide
Jihitsu sanjūrokkū awase	1865	Kunisada II
Mitate iroha awase	1866	Kunichika
Nihon meissho no uchi	1866	Kunichika
Tōkaidō hitome senryō	1867	Kunichika/Hiroshige II
Tōkyō fuka jīman kurabe	1874	Hiroshige III











**Above 1854 Kuniyoshi.** The actors Ichikawa Komazō VII as Abe no Munetō and Arashi Koroku V as Sodehagi in the play *Ōshū Adachigahara*, Ichimura Theater, IX/1854. Ōban. Collection Arendie and Henk Herwig.

**Left top 1852 Kuniyoshi.** The actor Nakamura Nakazō II as Toneri Matsuōmaru juxtaposed to Ōnakatomi Yoshinobu, from the series "The Imaginary Thirty-Six Selected Poets" (*Mitate sanjūrokkasen no uchi*). Ōban. Collection Arendie and Henk Herwig.

**Left bottom 1852 Kuniyoshi.** The actor Ichikawa Kodanji IV as the ghost of Kasane juxtaposed to Fujiwara no Toshiyuki Ason, from the series "The Imaginary Thirty-Six Selected Poets" (*Mitate sanjūrokkasen no uchi*). Ōban. Collection Arendie and Henk Herwig.

**Opposite 1863 Hiroshige II and Kuniyoshi II.** "Enoshima", from the series known as "Processional Tōkaidō" (*Gō-jōraku Tōkaidō*). Ōban. Collection Erich Gross, Switzerland. Marks 2007, no. 05F (28).



# Maruya Tetsujirō

## 丸屋鉄次郎（丸屋鉄治郎）

**c.1849–97**  
Seal name: Marutetsu; firm name: Enjudō; family name: Kobayashi Tetsujirō. Located at Nihonbashi-dōri Nichōme 4-banchi (until 1878), Nihonbashi-dōri Sanchōme 13-banchi (1879 until at least 1884), then at Kanda Urajinbōchō 6-banchi (around 1895).

Maruya was first a publisher of *nagauta* libretti. It is not clear if the fan prints by Toyokuni and Kunisada published between 1814 and 1817 were issued by him as the publishing seal used on this prints was used by other publishers as well. The earliest designs that can be safely assigned to Maruya date from the late 1840s. At that time he engaged Kuniyoshi and Kunisada to design prints for him.

After taking over the business of the publisher Sōshūya Yohei in the third month of 1858, Maruya’s output increased significantly. He first worked intensively with Yoshitora and added illustrated books to his portfolio by the early 1860s.

Maruya had an ability to sense the buyers’ interests and to serve their needs like none of his competitors. In the late 1860s he engaged Hiroshige’s successors Hiroshige II and III and produced a number of landscape series on the Tōkaidō as well as Tokyo. The figure at the top left of the opposite page is from the series “Fifty-three Stations with a Folding Fan” (*Suehiro gojūsan tsugi*) that Maruya jointly issued in 1865 with twelve other publishers. The figure at the bottom left of the opposite page is from Hiroshige III’s “Gathering of Tokyo’s Beautiful Places” (*Tōkyō meisshō zue*) which he produced from 1869 until 1870.

Following the law, Maruya sealed under his family name Kobayashi Tetsujirō after 1876. In 1890, we are told by a contemporary publisher that Maruya had the highest output of prints and his prints were of high quality. In 1881, Maruya produced “Satirical Kiyochika” (*Kiyochika hōchi/Kiyochika ponchi*), a popular series of caricatures. In the mid-1880s, Maruya along with fellow publisher Tsujiokaya Kamekichi issued “Yoshitoshi’s Courageous Warriors” (*Yoshitoshi musha burui*).

The last known prints published by Maruya date to 1891, the last books to 1897. One Kobayashi Tetsujirō lived from 1848 until 1893 but as the name was passed on within the family from one heir to the business to the next we cannot tell which Kobayashi Tetsujirō this was.

Works	Date	Artist(s)
nagauta libretti		
unserialized actor prints		Kunichika, Kunisada, Kunisada II, Kunisada III
unserialized beauty prints		Yoshitora
unserialized landscape prints		Hiroshige III
unserialized sumo prints		Yoshiiku
unserialized warrior prints or historical pictures		Yoshiiku, Yoshitora
Honchō ei'yū kagami	1856	Yoshimori
Edo no hana kodomo asobi	1859	Yoshitora
Gaikoku jinbutsu zuga	1861	Yoshiiku
Setsugekka no uchi	1862	Yoshitora
Sono yuen setsugekka	1862	Yoshitora
Kanadehon Chūshingura	1863	Kunisada II
“Go-jōraku Tōkaidō”	1863	Hiroshige II, Kyōsai, Tsuyanaga, Yoshimori, Yoshitora
Tanuki no tawamure	1864	Kyōsai
Tōkaidō gojūsan tsugi	1865	Hiroshige II
Suehiro gojūsan tsugi	1865	Hiroshige II
Kachō fūgetsu no uchi	1865	Kunisada II
Dai Nihon rokujūyōshō	1866	Yoshitora
Tōkaidō hitome senryō	1867	Kunichika/Hiroshige II
Yoshitsune senbon zakura	1867	Kuniteru
Tōkyō meisshō zukushi	1868–73	Hiroshige III
Hikaru no kimi yūran no uchi	1869	Yoshitora
Tōkyō meisshō zue	1869–70	Hiroshige III
Kaika gonin binan	1873	Kunichika
Tōkyō meisai zue	1874	Hiroshige III
Kaika nijūshikō	1877	Hayakawa Shōzan/Kunichika
Kaika ninjō kagami	1878	Kunichika
Bijin kurabe rokkasen	1878	Fusatane
Kōto kaiseki beppin kurabe	1878	Yoshitoshi
Dai Nihon shiryaku zue	1880	Yoshitoshi
Kiyochika hōchi (Kiyochika ponchi)	1881	Kiyochika
Chōsen henpō	1882	Chikanobu
Shinsen Taikōki	1883	Toyonobu
Tōkyō kokkei meisshō	1883	Hiroshige III
Meiyo iro no sakiwake	1883–84	Chikanobu
Yoshitoshi musa burui	1883–86	Yoshitoshi
Musashi hyakkei no uchi	1884–85	Kiyochika
Setsugekka	1884–86	Chikanobu
Azuma nishiki chūya kurabe	1886	Chikanobu
Yoshitoshi manga	1886	Yoshitoshi
Wa-ei taiyaku: Dai Nihon kōmyō ryakuden	1887	Eitaku
Hana kurabe homare nishiki	1888–89	Kojima Shōgetsu
Fugaku shū	1891	Chikanobu







Opposite **Kiyochika. 1881.** *"The new large bridge in Tokyo Ōkawabata" (Tōkyō Ōkawabata Shin-ōhashi), from the series "Satirical Kiyochika" (Kiyochika hōchi/Kiyochika ponchi).* Ōban. Waseda University Library.

Above **Yoshitoshi. 1883.** *Yamanaka Shikanosuke Yukimori, from the series "Yoshitoshi's Courageous Warriors" (Yoshitoshi's musha burui).* Ōban. Collection Peter Rieder.

Left top **Hiroshige II. 1865.** *"Sakanoshita", from the series "Fifty-three Stations with a Folding Fan" (Suehiro gojūsan tugi).* Ōban. Japan Ukiyo-e Museum, Matsumoto. Yoshida 1991, p. 14.

Left bottom **Hiroshige III. c.1869.** *"Black Ship off Shinagawa" (Shinagawa oki no kurofune), from the series "Gathering of Tokyo's Beautiful Places" (Tōkyō meishō zue).* Ōban. Library of Congress.



# Yamadaya Shōjirō 山田屋庄次郎

late 1851–c.1866

Seal name: Yamashō; firm name: Kinkyōdō. Located at Kyōbashi Nakabashi Hirokōji (until late 1858), later Kyōbashi Nantenmachō Nichōme (from late 1858).

As early as 1789, the publisher Yamadaya Shōbei issued woodblock prints, e.g. by Shunkō I. However, until the 1810s these first works are extremely rare to find. Publishing prints seems to have not been the main business as the few actor prints and beauty series from the 1810s and 1820s attest. The figure at the top right of the opposite page is an example from the 1820s, illustrating Kunimaru's series "Elegant Six Jewel Rivers" (*Fūryū mu tamagawa*).

The business started to do better in the late 1830s with landscape prints by Hiroshige. They were followed by a high number of books, predominantly illustrated by Kunisada and later Yoshitora. These books became Yamadaya's stronghold and from the late 1840s until the early 1860s, he issued at

least five different volumes per year.

The later edition of Hiroshige's so-called "Cursive Script Tōkaidō" (*Gyōsho Tōkaidō*) is dated to c.1850–51. In late 1851, a change in leadership of the business caused a name change and Yamadaya Shōbei became Yamadaya Shōjirō, continuing however to use the same publisher seals. This name change was announced in books published during that time. In 1851, he is listed as a member of the New Faction (*Karigumi*) of the Picture Book and Print Publishers Guild (*Jihon toiya*). He was then doing so well that he was able to take over Tsutaya Jūzaburō's business in the fourth month of 1852.

In the 1850s, Yamadaya produced prints with various motifs like actors, beauties, and warriors. From 1858 until 1865, he

undertook his largest project, the one hundred prints series "Record of Kannon's Miracles" (*Kannon reigenki*) with the main motifs by Kunisada or Kunisada II and the landscape frame on top by Hiroshige II. This is the only series on this theme and it seems that its popularity was not as high as the publisher had originally expected as eighteen designs are missing, suggesting a preliminary halt to the production.

The rising interest in foreigners led to a number of prints and books that Yamadaya published in the early 1860s. Amongst them was Yoshitora's series "A Collection of People from Foreign Lands" (*Gaikoku jinbutsu zukushi*) from 1861. The business seems to have come to an end around 1866, as there are no more publications.







Works	Date	Artist(s)
unserialized actor prints		Kunisada
unserialized landscape prints		Yoshitora
Kanadehon Chūshingura	1852	Yoshitora
Jūnikagetsu no uchi	1852	Kunisada
Edo meisho	1853	Hiroshige
Tōto meisho hakkei no uchi	1854	Yoshitora
Azuma Genji—Mitate gosekku	1855	Kunisada, Kunisada II
Edo meisho harimaze zue	1857	Hiroshige
Sankai mitate zumō	1858	Hiroshige
Kannon reigenki	1858	Kunisada/Hiroshige II
Ashikaga-ginu tezome no murasaki—Jūnikagetsu no uchi	1858–60	Kunisada
Kanadehon Chūshingura	1859	Kunisada II
Kannon reigenki	1859	Kunisada/Hiroshige II, Kunisada II/Hiroshige II
Bankoku zukushi	1860	Yoshitora
Gaikoku jinbutsu zue	1860	Yoshitora
Kannon reigenki	1860	Kunisada/Hiroshige II, Kunisada II/Hiroshige II
Gaikoku jinbutsu zukushi	1861	Yoshitora
Bushū Yokohama hakkei no uchi	1861	Yoshitora
Bankoku meishō zukushi kurabe no uchi	1862	Yoshitora
Kannon reigenki	1862, 1865	Kunisada/Hiroshige II

**Opposite c.1850-51 Hiroshige.** “Totsuka”, from the series “The Fifty-three Stations along the Tōkaidō” (Tōkaidō gojūsan tsugi no uchi), reissued of the “Cursive Script Tōkaidō” (Gyōsho Tōkaidō). Aiban. Japan Ukiyo-e Museum, Matsumoto. Sakai 1981, p. 242, horizontal aiban no. 5.6.

**Above 1858 Kunisada and Hiroshige II.** “Pilgrimage to the Western Country, no. 10—Mimurotoji in Yamashiro and the farmer’s daughter from Kahada village” (Saigoku junrei dai jū ban—Yamashiro Mimurotoji; Yamashiro Kahadamura nōjo), from the series “Record of Kannon’s Miracles” (Kannon reigenki). Ōban. Japan Ukiyo-e Museum, Matsumoto.

**Top 1820s Kunimaru.** Sumaura from the Akatsutaya and her attendants Ukuno and Omishi, from the series “Elegant Six Jewel Rivers” (Fūryū mu tamagawa). Ōban. Asian Art Museum, National Museums in Berlin.

**Above 1861 Yoshitora.** “Americans” (Amerika), from the series “A Collection of People from Foreign Lands” (Gaikoku jinbutsu zukushi). Ōban. Library of Congress.



# Sakanaya Eikichi 魚屋栄吉

c.1855–66

Seal name: Uoei. Located at Shitaya Shinkuromonchō.

Not much is known about Sakanaya Eikichi who was active for a rather short period—from c.1855 until 1866. Sakanaya was the only publisher located at Shitaya Shinkuromonchō. The earliest works he produced are serialized and unserialized actor prints by Kunisada, who eventually became the foremost artist Sakanaya worked with. Deluxe printing and high quality paper quickly enabled him to reach out to demanding and hard to please customers. In 1856, he undertook an ambitious project by issuing the first prints of Hiroshige’s last masterpiece series “One Hundred Famous Views of Edo” (*Meisho Edo hyakkei*). During two years, until Hiroshige passed away in 1858, 118 different views were published. In an attempt to continue the series, one more followed by Hiroshige II, published in the fourth month of 1859. Shortly thereafter Sakanaya issued the first designs of Hiroshige II’s similar large-scale series “One Hundred Views of Famous Places in the Various Provinces” (*Shokoku meisho hyakkei*) that he produced until 1861. When Hiroshige passed away, Sakanaya issued Kunisada’s memorial portrait of Hiroshige, the one and only memorial portrait of him that was published.

Sakanaya only very rarely commissioned Kuniyoshi, but when he did, such as the 1860 series “Kuniyoshi’s Analogies for the Six Conditions of Nature” (*Rokuyōsei Kuniyoshi jiman*), Kuniyoshi’s designs are striking compositions.

Sakanaya also participated in a number of very successful collaborative projects with fellow publishers. From 1857 until 1859, he was one of four publishers issuing Kunisada’s luxury Genji diptych-series “Lasting Impressions of a Late Genji Collection” (*Genji goshū yojō*). The last project he participated in was the “Processional Tōkaidō” (*Go-jōraku Tōkaidō*) series from 1863, the greatest joint project in ukiyo-e history with 24 publishers and 16 artists. The figure to the right by Yoshimori is one of the 162 designs from this series.

How Sakanaya’s publishing business came to an end is not clear, but the last designs known date to the first month of 1866. The figure on page 304 is one of these three last designs that complemented Kunisada’s series “Biographies of Famous Women Past and Present” (*Kokon meifu den*). The 34 designs of this series which commenced much earlier were gradually published over seven years beginning in 1859. These three last designs were published posthumously as Kunisada had already passed away one year before, in early 1865.

**Above 1863 Yoshimori.** “*Saya*,” from the series “*Processional Tōkaidō*” (*“Gōjōraku Tōkaidō”*)  
Ōban Japan Ukiyo-e Museum, Matsumoto  
Ref.: Marks 2007, no. 42D (11)

**Opposite 1860 Kuniyoshi.** “*Bad luck before noon, good luck after noon: The priest Mongaku*” (*Senbu: Mongaku shōnin*), from the series “*Kuniyoshi’s Analogies for the Six Conditions of Nature*” (*Rokuyōsei Kuniyoshi jiman*)  
Ōban Publisher: Collection Arendie & Henk Herwig, The Netherlands Ref.: Robinson 1982, no. S93.4



Works	Date	Artist(s)
unserialized actor prints		Kunisada
unserialized beauty prints		Kunisada
unserialized toy pictures		Yoshimori
Chūshingura meimei den	1855	Kunisada
Shinpen Kinpeibai	1855	Kunisada
Mitate sanjūrokkusen	1856–57	Kunisada/Gengyo
Meisho Edo hyakkei	1856–58	Hiroshige
Ōmi hakkei	1857	Hiroshige
Imayō mitate shi-nō-kō-shō	1857	Kunisada
Genji goshū yojō	1857–59	Kunisada
Meisho Edo hyakkei	1859	Hiroshige II
Kokon meifu den	1859	Kunisada
Toyokuni manga zue	1859–60	Kunisada
Shokoku meisho hyakkei	1859–61	Hiroshige II
Rokuyōsei Kuniyoshi jiman	1860	Kuniyoshi
Shiki keshiki no uchi	1861	Kunisada II
Soga hakkei jichitsu kagami	1861	Kunisada/Hiroshige II
Tōsei isami kurabe	1861	Kunisada
Tōsei jichitsu kagami	1861	Kunisada/Gengyo
Toyokuni manga mitsu kumi sakesuki	1861	Kunisada
Ki no ji zukushi	1861	Kunisada
Kokon meifu den	1861–62	Kunisada
Tōto shiki meisho zukushi	1862–63	Kunisada/Hiroshige II
“Go-jōraku Tōkaidō”	1863	Hiroshige II, Yoshimori
Kokon meifu den	1863–64, 1866	Kunisada









**Left 1866 Kunisada**  
*Yaoya Oshichi*, from the  
 series "Biographies of  
 Famous Women Past  
 and Present" (*Kokon  
 meifu den*) Ōban  
 Japan Ukiyo-e Museum,  
 Matsumoto

**Opposite top 1857**  
**Kunisada** "Chapter Four:  
*Suetsumu Hana*" (*Dai  
 yon maki: Suetsumu  
 Hana*), from the series  
 "Lasting Impressions of  
 a Late Genji Collection"  
 (*Genji goshū yojō*)  
 Ōban diptych Japan  
 Ukiyo-e Museum,  
 Matsumoto

**Opposite bottom left**  
**1856 Hiroshige** "The  
 Armor-hanging Pine at  
 Hakkeizaka"  
 (*Hakkeizaka  
 yoroikakematsu*), from  
 the series "One Hundred  
 Famous Views of Edo"  
 (*Meisho Edo hyakkei*)  
 Ōban Library of Congress  
 Ref.: Sakai 1981, p. 250,  
 ōban no. 62.87

**Opposite bottom right**  
**1859 Hiroshige II**  
 "Drying Flounder in  
 Wakasa Province"  
 (*Wakasa karei o seisu*),  
 from the series "One  
 Hundred Views of  
 Famous Places in the  
 Various Provinces"  
 (*Shokoku meisho  
 hyakkei*) Ōban  
 Library of Congress  
 Ref.: Yoshida 1991, p. 4







# Sawamuraya Seikichi 沢村屋清吉

## c.1855–1903

Firm name: Seieidō; family name: Takekawa Seikichi. Located at Kanda Izumibashi-dōri (at least until 1871), Kanda Sujikaibashi (c.1873–76), Kanda Sudachō Yonchōme 4-banchi (1876–79), Nihonbashi Honshiroganechō Nichōme 12-banchi (from 1879).

At least from 1855, Sawamuraya Seikichi issued books with illustrations by print artists. However, it was not until the mid-1860s that Sawamuraya started to put prints on the market. At first it was actor prints by Kunichika, the leading artist of actor prints at that time. Then Sawamuraya joined Maruya Tetsujirō in publishing Yoshitora's warrior series "Sixty-odd Generals of Japan" (*Dainippon rokujūyoshō*).

Sawamuraya and Yoshitora were a successful team in the early 1870s, as was then the work with Kyōsai. In 1872, Sawamura engaged many of the leading Utagawa School artists to contribute to the series "Paintings and Writings along the Fifty-three Stations" (*Shōga gojūsan tsugi*). Each design of this Tōkaidō series consists of a number of frames with pictures. This series was quite popular and shortly thereafter, in 1875, Sawamuraya issued another series with mixed pictures by leading artists, "The Beautiful Places of Advanced Tokyo" (*Tōkyō kaika meisshō no uchi*).

Sawamuraya sealed with the family name Takekawa Seikichi beginning in 1876. A contemporary source from 1890 ranks him in the fifth position in regards to his output, calling the quality of his prints middle high.

The rather high activity of Sawamuraya continued in the 1890s. Kyōsai, for example, made the series "Kyōsai's Drawings for Pleasure" (*Kyōsai rakuga*) for him. After using the Sino-Japanese War of 1894–95 as a new theme, he returned to rather classical beauty and warrior prints in the second half of the 1890s, many designed by Kiyochika. The figure below is a magnificent warrior triptych depicting Akechi Samanosuke Mitsuharu crossing Lake Biwa on his horse.

The publishers Takekawa Unokichi and then Unosuke operated in their later years from the same location as Sawamuraya, and it is very possible that there was some kind of a family relationship between these publishers. Sawamuraya continued to be active at least until 1903.

**Below 1899 Kiyochika.** "View of the Karasaki Pine as Akechi Samanosuke Mitsuharu crosses Lake Biwa on his horse" (*Akechi Samanosuke Mitsuharu kosui noriuchi Karasaki matsu no zu*). Ōban triptych. Collection Arendie & Henk Herwig, The Netherlands. Ref.: Smith 1988, fig. 106

**Right top 1896 Kiyochika.** "Enpō Era" (*Enpō no koro*), from the series "Flower Patterns" (*Hana moyō*). Ōban triptych. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 107.

**Right bottom 1892 Gyōsui.** "Amusements of the Fortune Gods in the year of the snake" (*Midoshi no fukujin asobi*). Ōban triptych. Waseda University Library.







Works	Date	Artist(s)
unserialized actor prints		Ginkō, Kunichika
unserialized Genji prints		Yoshitora
unserialized landscape prints		Yoshimori, Yoshitora
unserialized pictures of flowers and birds		Kyōsai
unserialized warrior prints or historical pictures		Kiyochika, Kiyooki, Kyōsai, Yoshitora
Dai Nihon rokujūyōshō	1866	Yoshitora
Tōsei jūni toki no uchi	1870	Yoshitora
Ensei utafu zori	1871	Yoshitora
Tōto hakkei no uchi	1871	Yoshitora
Shōga gojūsan tsugi	1872	Kunisada II, Kyōsai, Shigekiyo, Yoshimori, Yoshitora, et al.
Kyōsai rakuga	1874	Kyōsai
Shinkai meisho	1874	Yoshitora
Tōkyō kaika meishō no uchi	1875	Hiroshige III, Kunichika, Kyōsai, Yoshitora
Zen'aku sanjūroku bijin	1876	Kunichika
Kaika nijūshikō	1877	Hayakawa Shōzan/Kunichika
Kaika sanjūroku kaiseki	1878	Kunichika

Works	Date	Artist(s)
Aohigusa matsu no urazono	1879	Kunichika
Jūnikagetsu hana awase	1880	Kunichika
Tōkyō hakke	1880	Kyōsai
Mitate jūnikagetsu no uchi	c.1880	Kunichika/Kyōsai
Junshoku sanjūrokkasen	1881	Kunichika
Chimei jūnikagetsu no uchi	1882	Kunichika/Kyōsai
Shinsen Taikōki	1883	Toyonobu
Genji gojūyōjō	1884	Kunichika
Genroku Yamato nishiki	1885–86	Kyōsai
Nihon meijo hanashi	1893–94	Chikanobu
Onna reishiki ryakuzu	1894	Chikanobu
unserialized triptychs illustrating the Sino-Japanese War	1894	Beisaku, Chikanobu
Hana moyō	1895–96	Kiyochika
Shiki no asobi no uchi	1895–96	Kiyochika
Kodai moyō	1896	Kiyochika
Kyōiku iroha dango	1897–98	Kiyochika



# Hiranoya Shinzō 平野屋新蔵

1861–c.1869

Seal name: Hirashin; firm name: Aikindō. Located at Nihonbashi Yorozuchō.

Hiranoya Shinzō started in the publishing business in the second month of 1861 by taking over the business of the small publisher Nishinomiya Shinkichi. No publications by Nishinomiya Shinkichi are known and the only record of him is that he joined the Picture Book and Print Publishers Guild (*Jihon toiya*) in the eleventh month of 1857.

Hiranoya's earliest productions are actor prints by Kunisada, the leading artist and grand seigneur of the Utagawa School at that time. During the first half of the less than ten years that Hiranoya issued prints, he managed to publish some of the best and most remarkable series by Kunisada, all in high quality, deluxe editions.

Though Hiranoya issued some unserialized actor prints, his main output was series of actor portraits mostly in half-length. These series were sometimes issued over two or more years because of the many different designs each series consisted of. Three of the series each have 36 designs.

The figure at the top right of the opposite page is an example of the first 36-print series, "Selection of Modern Imaginary Thirty-Six Thriving Flowers" (*Tōsei mitate sanjūrokkasen*) by Kunisada, issued from 1861 until 1862. Quite a number of impressions still exist today which speaks for its popularity. Hiranoya issued almost every design



with different colored background to appeal to as many customers as possible.

From 1861 until 1865, Hiranoya issued Kunisada's series "Toyokuni's Drawings: A Magic Contest" (*Toyokuni kigō—Kijutsu kurabe*), a striking series of magicians. The blocks for one of the prints were destroyed in a fire and Kunisada's disciple Kunichika redesigned it which Hiranoya finally issued in 1868.

To 1864 dates the series "Pride of Edo: Thirty-Six Amusements" (*Edo jiman sanjūrokkayō*). This series was a joint project by Hiroshige II, who made the scenery and Kunisada who did the figures.

Another actor series by Kunisada appeared from 1863 until 1864, "Pear Orchard of Biographies of Chivalrous Men" (*Rien kyōkaku den*). This series was a few years later reissued with alternated faces and names of other, at that time, popular actors.

One of the last projects that Hiranoya undertook was Hiroshige III's series "Gathering of Tokyo's Beautiful Places" (*Tōkyō meishō zue*). The first designs were issued in 1868 by both the publisher Maruya Tetsujirō and Hiranoya Shinzō. Hiranoya continued with the series in 1869, the year when his business seems to have come to end as no further productions are known.

Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada
unserialized Genji prints		Hiroshige II, Kunisada, Yoshitora
unserialized warrior prints		Yoshitora
Sumidagawa hakkei	1861	Hiroshige II
Tōsei mitate sanjūrokkasen	1861–62	Kunisada
Toyokuni kigō—Kijutsu kurabe	1861–65	Kunisada
Untitled series of actors on battledores	1862	Kunisada
Tōsei mitate sanjūrokkasen	1863	Kunisada
Atari yagura kanban zoro	1863–64	Kunisada
Rien kyōkaku den	1863–64	Kunisada
Edo jiman sanjūrokkayō	1864	Kunisada/Hiroshige II
Yanagimachi rien zensei hana itsui	1864–66	Kunisada/Kunihisa II
Mitate shiranami hakkei	1865	Kunichika
Yūretsu kekki den	1866	Yoshitora
Hanashi no hanasakari no ōyose	1867	Kunichika
Tōkaidō hitome senryō	1867	Kunichika/Hiroshige II
Toyokuni kigō—Kijutsu kurabe	1868	Kunichika
Tōkyō meishō zue	1868–69	Hiroshige III
Shunshoku sanjūroku kaiseki	1869	Yoshiiku

Left 1868 Kunichika. The actor Ichikawa Kuzō III as Idateen Gorō, from the series "Toyokuni's Drawings—A Magic Contest" (*Toyokuni kigō—Kijutsu kurabe*). Ōban. Sendai City Museum.





**Above 1864 Kunisada and Hiroshige II.** "Hashiba ferry in the snow" (Hashiba setchu), from the series "Pride of Edo—Thirty-Six Amusements" (Edo jiman sanjūrokkō). Ōban. Japan Ukiyo-e Museum, Matsumoto. Yoshida 1991, p. 13.

**Right top 1862/63 Kunisada.** The actor Kwarazaki Gonjūrō I as Yaegaki Monza juxtaposed to Pinks by the river (Kawara nadeshiko), from the series "Selection of Modern Imaginary Thirty-Six Thriving Flowers" (Tōsei mitate sanjūrokkasen). Ōban. Collection Arendie and Henk Herwig.



**Right bottom 1863 Kunisada.** The actor Ichimura Kakitsu IV as Shirataki no Sakichi, from the series "Pear Orchard of Biographies of Chivalrous Men" (Rien kyōkaku den). Ōban. Collection Arendie and Henk Herwig.



# Morimoto Junzaburō 森本順三郎

1861–1923

Firm name: Entaidō. Located at Asakusa Kawaramachi.

Morimoto first opened a print and book shop in 1861 that was captured by Yoshiiku in “The Souvenirs of Edo: Print Shop” (*Edo miyage no uchi: Ezōshimise*; 1861). Morimoto then took over the business of the publisher Tsujiya Yasubei in the first month of 1863. However, fan prints from 1864 with Tsujiya Yasubei’s seal exist but no prints after 1864 are known and it therefore could have been possible that Morimoto did somewhat take over Tsujiya’s business. Be that as it may, Morimoto’s earliest prints date to the year 1863 when he first published actor prints by Kunisada.

Over the years, Morimoto mostly engaged Kunisada III and especially Kunichika who became the most successful designer of actor prints in the 1870s. From the late 1870s, Morimoto turned away from Kunichika’s series to Yoshitoshi’s and issued one after another until the early 1880s. Apart from series like “The Eight Honorable Ways of Conduct” (*Meiyo hakkō no uchi*), Yoshitoshi also designed triptychs for him illustrating the 1877 Satsuma Rebellion (*Sainan Sensō*) in Kagoshima, like “New government, rich in virtue” (*Shinsei kōtoku*) on the opposite page.

In the 1880s, Morimoto produced, from time to time, illustrated books, an area that seemed to have been rather marginal for him though. The prints he produced at that time are again by the leading artists. With Kiyochika he did “One Hundred Faces: Supplement to Thirty-two Faces” (*Sanjūni sō tsuika: Hyakumen sō*), a comical series. Chikanobu produced many actor prints for him but also astounding triptychs like the figure at the bottom of the opposite page, depicting the warrior monk Benkei hauling the giant bell of Miidera Temple up the slope of Mount Hiei. The bell, which weighed half a ton was balanced over Benkei’s shoulder using a paper lantern as a counter-weight.

A source from 1890 placed Morimoto’s output in the twelfth position and the quality of his prints to middle. Morimoto Junzaburō’s last known prints date to 1900. Under the same address in Asakusa, a small publisher of books and occasionally prints named Morimoto Shōtarō operated from c.1897 until 1899. It is not clear how both publishers were related. After the Great Kantō earthquake of September 1, 1923 (*Kantō daishinsai*), Morimoto Junzaburō III’s business had to close.

**Right top 1883 Kiyochika. *Jōruri recital, Tsumami eating, Sake drinking, halfway at the agreement, from the series “One Hundred Faces—Supplement to Thirty-two Faces” (Sanjūni sō tsuika—Hyakumen sō)*.** Ōban. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way.

**Opposite top 1877 Yoshitoshi. “New government, rich in virtue” (*Shinsei kōtoku*).** Ōban triptych. Waseda University Library.

**Opposite bottom 1887 Chikanobu. “With his superhuman strength, Benkei drags the temple bell up Mount Hiei” (*Benkei no kairiki bonshō wo Hieizan ni aku*).** Ōban triptych. Collection Arendie and Henk Herwig.



Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Chikashige, Kunichika, Kunisada, Kunisada III
unserialized beauty prints		Chikanobu, Kunichika
unserialized landscape prints		Chikanobu, Hiroshige III
unserialized sumo prints		Toyonobu
unserialized warrior prints		Yoshitoshi
Ōmi hakkei	1864	Hiroshige II
Suehiro gojūsan tsugi	1865	Hiroshige II, Kunichika, Sadahide, Yoshiiku
Shinpan kage-e zukushi	1867	Kunitaru II
Shiranami gonin otoko	1874	Kunichika
Nanbi hachibiden	1874	Kunichika
Azuma no hana matoi zukushi meishō awase	1875	Kunichika/Hiroshige III
Zer'aku sanjūroku bijin	1876	Kunichika
Kagoshima seitō zenki no zu	1877	Yoshitoshi
Meiyo hakkō no uchi	1878	Yoshitoshi
Honchō chinin ei'yū kagami	1878	Yoshitoshi
Dai Nihon shiryaku zue	1879–80	Yoshitoshi
Shinryū nijūyoshi	1880–81	Yoshitoshi
Tōkyō meisho miyage	1882	Kunitoshi
Sanjūni sō tsuika: Hyakumen sō	1883	Kiyochika
Shinsen Taikōki	1883–84	Toyonobu
Shinpan musha-e zukushi [single ōban]	1887	Ikuei
Bakin chōjutsu	1890	Chikanobu
Nikkō meisho	1891	Chikanobu
Mitate jūnishi	1893–94	Chikanobu
unserialized triptychs illustrating the Sino-Japanese War	1894–95	Nobukazu







# Yorozuya Magobei 万屋孫兵衛

c.1869–1919

Seal name: Manson/Yorozumago; firm name: Kineidō; family name: Ōkura Magobei. Located at Nihonbashi-dōri Itchōme.

Yorozuya Magobei was born on the eight day of the third month of 1843 as the second son of Yorozuya Shirōbei II, a bookshop owner in Yotsuya Tenmachō who occasionally also produced fan prints such as an untitled series on flowers by Kunisada, published in 1827. Around 1869, Yorozuya Magobei moved to Nihonbashi-dōri Itchōme and started his own publishing enterprise. His earliest known prints are by Kunichika and Yoshiiku, dating from this year. In the early 1870s it was especially these artists, Yorozuya worked with most. The figure at the bottom right of the opposite page is an example from “Flowers of Edo, Kunichika’s Caricatures” (*Azuma no hana Kunichika manga*) by Kunichika that Yorozuya issued in 1872. Apart from well-known and popular artists, Yorozuya also engaged lesser known ones like Shōsai Ikkei (act. c.1853–72) who designed the comical series “Thirty-six Famous Places for Amusement in Tokyo” (*Tōkyō meisho sanjūroku gisen*) for him.

The new regulations in 1875 caused Yorozuya to sign his publications with his family name, Ōkura Magobei, from then on. In the second half of the 1870s, Yorozuya produced more works by Yoshitoshi, for example the series *Seiu kandankei* from 1876. Since 1878, Yorozuya also issued books illustrated by print artists like Chikanobu and Kyōsai. In the 1880s, Yorozuya mostly issued works by Kono Bairai (1844–1895).

He slowly passed the publishing business on to his younger brother-in-law Ōkura Yasugorō but in 1890, a fellow publisher placed Yorozuya Magobei in the eighth position in a ranking of most active publishers at that time and also mentioned that the quality of his publications was high. Yorozuya Magobei himself, however, developed in an entirely different direction to become the only success story of Japanese woodblock print publishers. In 1889, he opened a shop for western paper that he imported, Ōkura Magobei

Yōshiten, today Shinsei Pulp and Paper Co., Ltd. Additionally, together with one of the founders of the Ginza-based trading company Morimura-kumi, Morimura Ichizaemon, he started to export porcelain to the United States. In 1893, Yorozuya visited the World’s Columbian Exposition (aka The Chicago World’s Fair) in Chicago and with the ambition to create the best china possible, they established in 1904 the “Nippon Tōki Gōmei Kaisha” in the village of Noritake, near Nagoya, what is today known as Noritake Co., Ltd., one of the leading ceramic manufacturers worldwide. Still on the search for the best china, Yorozuya, together with his son Kazuchika, founded in 1919 Ōkura Tōen, today Okura Art China Inc.



**Left 1827 Kunisada.** “Chinese matrimony vine rack” (*Kukodana*), from an untitled fan print series on flowers. Fan print. Japan Ukiyo-e Museum, Matsumoto.

**Opposite top left 1872 Ikkei.** “Tea-house at a riverbank” (*Sukiya kawagishi*), from the series “Thirty-six Famous Places for Amusement in Tokyo” (*Tōkyō meisho sanjūroku gisen*). Ōban. Library of Congress.

**Opposite top right 1876/77 Yoshitoshi.** “Heavy rain” (*Ōame*)—The actor Nakamura Nakazō III as Murai Chōan, from the series “Barometer of Emotions” (*Seiu kandankei*). Ōban. Collection Arendie and Henk Herwig.

**Opposite bottom Kunichika. 1872. No. 6**—The actor Onoe Kikugorō V as Oniazami Seikichi, from the series “Flowers of Edo, Kunichika’s Caricatures” (*Azuma no hana Kunichika manga*). Ōban. Collection Arendie and Henk Herwig.





Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Ikkei, Kunichika, Kunisada III
unserialized beauty prints		Kunisada III, Yoshiiku
unserialized Genji prints		Yoshitora
unserialized historical pictures		Chikanobu, Yasuji
unserialized landscape prints		Hiroshige III
Tōsei sanjūni sō	1869	Kunichika
Zensei jihitsu sanjūrokkasen	1869	Yoshiiku
Tōkyō kaika sanjūrokkai	early 1870s	Hiroshige III
Tōkyō meisho no uchi	early 1870s	Hiroshige III
Genji gojūyōjō	1870–71	Yoshiiku
Tōkyō sanjūroku kaiseki	1871	Kunichika
Tōkyō ryōri sukoburu beppin	1871	Yoshitoshi and students
Azuma no hana Kunichika manga	1872	Kunichika
Tōkyō meisho sanjūroku gisen	1872	Ikkei
Haiyū rokkasen	1873	Kunichika
Mitate gekijō shichi yūshi	1874	Kunichika
Shinpan kyōgen gedai zukushi	1874	Kunichika
Kokon hime kagami	1875	Yoshitoshi
Kōchō kōmei kagami	c. 1875	Hayakawa Shōzan
Onoono daiku matoi kagami	1876	Yoshitoshi
Seiu kandankei	1876	Yoshitoshi
Dai Nihon bussan zue	1877	Hiroshige III
unserialized triptychs illustrating the Satsuma Rebellion	1877	Yoshitoshi
Kagoshima eimei den	c. 1877	Chikanobu
Kanadehon Chūshingura	late 1870s	Yoshitora
Nakayomiya gonin kyōkaku	1879	Kunisada III
Bairei hyakuchō gafu	1881	Bairei
Kaimai Tōkyō meishō	1881	Hiroshige III, Kuniaki II
Shinsen Rinsai kachō (Sōmoku kachō gafu)	1881	Rinsai
Bairei kachō gafu	1883	Bairei
Bairei hyakuchō gafu, zoku hen	1884	Bairei
Dai Nihon shiryaku zue	1885–89	Ginkō





# Tsujiokaya Kamekichi 辻岡屋亀吉

**c.1866–1918**

Seal name: Tsujikame; firm name: Kinkidō, Tōsendō; family name: Tsunajima Kamekichi. Located at Ryōgoku Yokoyamachō Sanchōme (around 1866), Asakusa Okuramae Sugachō (c.1871–72), Asakusa Kawaramachi 12-banchi (c.1873–82), Nihonbashi Bakurochō Nichōme 14-banchi (from c.1884).

Around 1866, Tsujiokaya Kamekichi entered the publishing business. Not just because of the similar name does it seem that he was related to Tsujiokaya Bunsuke, at that time a well-established publisher who was active since the 1810s, but also, the first address of Tsujiokaya Kamekichi is the same as Bunsuke's. In the third month of 1866, Tsujiokaya Kamekichi joined the Picture Book and Print Publishers Guild (*Jibon toiya*) and put his first prints on the market, actor portraits by Kunichika.

In the early 1870s, Tsujiokaya Kamekichi also started to publish illustrated books, which he continued for at least ten years. When exactly he left Bunsuke's shop and opened his own is unclear but he must have been at his new location in Asakusa Okuramae at least by 1871 as the new address is now inscribed on the prints he issued. We can sense serious issues with the new location as he moved again in 1873, this time to Asakusa Kawaramachi. From time to time, Kunichika continued to do unserialized actor prints for him, but he mainly engaged minor artists like Fusatane and he did not play in the first rank of publishers at that time. Starting in 1876, he had to seal his prints by law with the family name Tsunajima Kamekichi.

As early as 1866, Tsujiokaya worked with Yoshitoshi and issued unserialized warrior prints. This relationship was revived in 1880 and especially in the second half of the 1880s, print after print followed. The figure to the right shows an example from “Yoshitoshi's Courageous Warriors” (*Yoshitoshi musha burui*), issued from 1885 until 1886. From 1885 until 1889 appeared the diptych series “New selections of Eastern Brocade Pictures” (*Shinsen azuma nishiki-e*). In 1888 put Tsujiokaya one of Yoshitoshi's most renowned series on the market “Thirty-two Aspects of Customs and Manners” (*Fūzoku sanjūnisō*). In an interview from 1890, a fellow publisher provided a ranking of his colleagues and he set Tsujiokaya on tenth place, remarking that his prints are of high quality.

Assessing the demand of his customers, Tsujiokaya also produced unsigned prints such as the series “Collection of Fashionable English” (*Ryūkō eigo zukushi*, 1887). Around 1884, Tsujiokaya moved one last time, to Nihonbashi Bakurochō Nichōme where he stayed until at least 1918.

**Right 1883 Yoshitoshi. Prince Yamato Takeru and Kawakami Takeru, from the series “Yoshitoshi's Courageous Warriors” (*Yoshitoshi musha burui*).** Ōban. Library of Congress.



Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada III
unserialized Genji prints		Kunisada
unserialized landscape prints		Shigeakiyo
unserialized warrior prints or historical pictures		Chikanobu, Kunimatsu, Nobukazu, Yoshitoshi
Kanadehon Chūshingura	1866	Kunichika
Imayō Genji	1869	Kunichika
Tōkaidō gojūsan tsugi	1871	Hiroshige III
Inochi no yōshō zen'aku kagami	1873	Fusatane
Hōrisha zōroi tōji torikumi	1874	Kunichika
Tōkyō fuka meisho zukushi	1874	Hiroshige III
Kagoshima shinwa	1877	Fusatane
unserialized triptychs illustrating the Satsuma Rebellion	1877	Kunimatsu
Kaiko yashinai no zu	1880	Chikanobu
Kyōkun zen'aku zukai	1880	Yoshitoshi
Tōkyō kaika kyōga meisho	1881	Yoshitoshi
Shinsen Taikōki	1883	Toyonobu
Genpei seisuiki	1885	Chikanobu
Yoshitoshi musha burui	1885–86	Yoshitoshi
Shinsen azuma nishiki-e	1885–89	Yoshitoshi
Azuma nishiki chūya kurabe	1886	Chikanobu
Soku mutsu bijin kurabe	1887	Chikanobu
Fūzoku sanjūnisō	1888	Yoshitoshi
unserialized triptychs illustrating the Sino-Japanese War	1894–95	Nobukazu, Toshiaki
Tōkyō meisho	1899	Nobukazu
unserialized triptychs illustrating the Russo-Japanese War	1904	Seisai Yoshimura



Right 1888 Yoshitoshi. "Chilly—The appearance of a mistress during the Bunka era" (Tsumetasō—Bunka nenkan mekake no fūzoku), from the series "Thirty-two Aspects of Customs and Manners" (Fūzoku sanjūnisō). Ōban. Collection Peter Rieder.

Far right 1887 Artist unknown. "Snow day; Cross child; Bear; Refreshing [!]; Swimming; Ship; Song; Cricket; Ring; Wolf; Writing; Cut[ting] rice; Rat; Box; Cow; Looking moon; Star; Ches[t]nut; Blank book; Cat; Penmanship; Horse; Fishing; School; Monkey; Commandant; Pig; Horse car; Wild hog; Deer; Parrot; Physician; Tea pot; Goat [!]; Creek; Chicken; Bee; Dog; Crab; Bath; Snake", from the series "Collection of Fashionable English" (Ryūkō eigo zukushi). Ōban. Library of Congress.

Below 1885 Yoshitoshi. "The Story of Otomi and Yosaburō" (Otomi Yosaburō hanashi), from the series "New selections of Eastern Brocade Pictures" (Shinsen azuma nishiki-e). Ōban diptych. Collection Arendie and Henk Herwig.





# Fukuda Kumajirō

福田熊次郎 (福田熊二良)

1874–1898  
Seal name: Gusokuya. Located at Nihonbashi Ningyōchō Yonchōme, Nihonbashi

Fukuda Kumajirō was one of the leading publishers in the Meiji period. In 1874, he inherited the publishing firm from his father Gusokuya Kahei II which produced prints since c.1843. Fukuda continued to use Gusokuya’s publishing seals that state an address in Nihonbashi’s Ningyōchō. It seems that this was the address of the shop which he continued to have and that the address in Hasegawachō on some prints given parallel, relates to another branch or even his home.

The relationship between Kunichika and Gusokuya goes back to the 1860s and Fukuda expanded this relationship even further by engaging Kunichika for the majority of the prints he produced. For Kunichika, the vivid relationship with Fukuda and the continuous publication of his designs enabled him to become the leading designer of actor prints at that time. The figure on the left of page 319 dates from 1892; the rare format of a vertical triptych depicts a ghost scene. Kunichika designed two comprehensive series of portraits, each consisting of one hundred prints devoted to one of the leading actors in the 1890s. From 1893 until 1894 and again from 1897 until October 1898, Fukuda produced “One Hundred Performances of Ichikawa Danjūrō” (*Ichikawa Danjūrō engei hyakuban*). Like the figure on page 318, each print provides a portrait of Ichikawa Danjūrō IX (1838–1903). The production of this series was continued from November 1898 by Fukuda Hatsujirō, the successor to Fukuda Kumajirō. Onoe Kikugorō V (1844–1903) was portrayed in the series “The One Hundred Roles of Baikō” (*Baikō hyakushu no uchi*), issued from 1893 until 1894.

But Fukuda did not only work with Kunichika. He commissioned other artists as well and produced, for example, an untitled series of views of Tokyo with Kiyochika from 1879 until 1881. In 1894 and 1895, at least six different artists designed triptychs for Fukuda relating to the Sino-Japanese War.

A contemporary source from 1890 puts Fukuda on third place in regards to his output and mentions his works to be of middle quality. Fukuda Kumajirō ended his business in 1898 and Fukuda Hatsujirō took over, so we can assume some type of family relation between them.



Works	Date	Artist(s)
unserialized actor prints		Chikanobu, Chikashige, Kunichika, Kunisada III, Yoshiiku
unserialized beauty prints		Chikanobu, Ginkō, Kunichika, Toshinobu
unserialized historical pictures		Ginkō
unserialized landscape prints		Kunisada III
unserialized satirical pictures		Chikanobu
Zen'aku sanjūroku bijin	1876	Kunichika
Tōkyō kakushu shinbun	1876	Kunichika
Tōkyō nichinichi shinbun	1876	Yoshiiku
Kagoshima shinbun	1877	Ginkō
unserialized triptychs illustrating the Satsuma Rebellion	1877	Toshinobu
Untitled series on the Eight Views	1879	Kiyochika
Untitled series of views of Tokyo	1879-81	Kiyochika
Haiyū rakugo sanjūrokkasen	1881	Chikashige
Chōsen hēpō	1882	Ginkō
Shinsen Taikōki	1883	Toyonobu
Jūnikagetsu no uchi	1887	Kyōsai
Mitate chūya nijūyōji no uchi	1890-91	Kunichika
Ichikawa Danjūrō engei hyakuban	1893-94	Kunichika
Baikō hyakushu no uchi	1893-94	Kunichika
Meiyū shikunshi	1894	Kunichika
unserialized triptychs illustrating the Sino-Japanese War	1894-95	Chikanobu, Ginkō, Kiyochika, Kokunimasa, Toshiaki, Toshimitsu
Yoshiwara jīman meibutsu-e	1896	Kunichika
Tōkyō jīman meibutsu-e	1896-97	Kunichika
Ichikawa Danjūrō engei hyakuban	1897-98	Kunichika





**Above 1886 Kunichika and Yasuji.**  
*The actors Ichikawa Danjūrō IX as Kumonryū and Ichikawa Sadanji I as Kaoshō in the play Yume monogatari rosei no sugata-e, Shintomi Theater, May 1886. Ōban triptych. Collection Arendie and Henk Herwig.*



**Left 1880 Kiyochika.** *"Late autumn calm on the Sumida River" (Sumidagawa koharunagi), from an untitled series of views of Tokyo. Ōban. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 34.*









**Opposite 1898 Kunichika.** The actor Ichikawa Danjūrō IX as Kumonryū Shishin, from the series "One Hundred Performances of Ichikawa Danjūrō" (*Ichikawa Danjūrō engei hyakuban*). Ōban. Collection Arendie and Henk Herwig.

**Above 1893 Kunichika.** The actor Onoe Kikugorō V as Akagaki Genzō with an inset of Bandō Hikosaburō V as Shioyama Yozaemon, from the series "The One Hundred Roles of Baikō" (*Baikō hyakushu no uchi*). Ōban. Collection Arendie and Henk Herwig.

**Left 1892 Kunichika.** The actors Ichikawa Danjūrō IX as Asayama Tessan, Onoe Kikugorō V as the ghost of Okiku, Onoe Matsusuke IV as Iwabuchi Chūta, and Onoe Kikushirō III as the servant Gisuke in the play *Sarayashiki keshō no sugatami*, Kabuki Theater, X/1892. Ōban triptych. Collection Arendie and Henk Herwig.



# Akiyama Buemon

秋山武右衛門

## c.1882–1920s

Firm name: Kokkeidō; other name: Akiyama Seikichi. Located at Nihon-bashi Muromachi Sanchōme 9-banchi.

Akiyama Buemon was one of the most active publishers in the 1880s and 1890s, producing high quality prints. Some sources mention 1877 as a starting date but the earliest known publications date to 1882. From c.1882 until 1886, many romantic novels, some with illustrations by print designers, were issued by his Kokkeidō firm, stating Akiyama Seikichi as the name of the publisher, however. During the same time, Kokkeidō was active in producing unserialized actor prints by Kunichika and others, inscribed with Akiyama Buemon as the publisher name. Both Buemon and Seikichi might have been the same person as the firm name as well as address is identical.

From the beginning, Akiyama established a good relationship with Yoshitoshi and published books with his illustrations as well as print series. Especially successful was “One Hundred Aspects of the Moon” (*Tsuki no hyakushi*), a series of one hundred prints, with the first appearing in 1885, the last in 1891. After Yoshitoshi passed away in 1892, his students Mizuno Toshikata (1866–1908) and Migita Toshihide (1863–1925) took his place and worked predominantly for Akiyama. Toshihide’s outstanding series of diptychs, “Eighteen Scenes of Honor” (*Meiyo jūhachiban*), dates from 1899.

A contemporary source from 1890 placed Akiyama on fourth position in a ranking of the best print publishers at that time, mentioning that he was known for high quality prints. Beginning in 1892, Akiyama used a different character in writing the “e” in his personal name, Buemon. He produced also reproductions of older prints (*fukuseiga*) as well as pictures of flowers and birds by Koson for the foreign market. During his career Akiyama was active in publishing unserialized war triptychs illustrating the Sino-Japanese War of 1894–95 and the Russo-Japanese War of 1904–05. His last production seems to date to the 1920s, being later editions of Kiyochika’s series “Flower Patterns” (*Hana moyō*) and “Ancient Patterns” (*Kodai moyō*).

**Opposite bottom 1920s Kiyochika.** “*Murasaki Shikibu*,” later edition, from the series “Ancient Patterns” (*Kodai moyō*). Ōban triptych. Santa Barbara Museum of Art, Gift of Mr. and Mrs. Roland A. Way. Smith 1988, fig. 110.

**Top 1883 Yoshitoshi.** “*Fujiwara no Yasumasa Playing the Flute by Moonlight, a Painting Shown at the Exhibition for the Advancement of Painting, Autumn 1882*” (*Meiji jūgo mizunoe uma kishū, Kaiga Kyōshinkai shuppinga Fujiwara no Yasumasa gekka fue o moteasobu zu, ōju*). Ōban triptych. Collection Arendie and Henk Herwig.



Works	Date	Artist(s)
unserialized actor prints		Kunichika, Kunisada III, Yoshitoshi
unserialized pictures of flowers and birds		Koson
unserialized warrior prints		Yoshitoshi
Zensei shiki	1884	Yoshitoshi
Tōkyō meisho zue	1885	Hiroshige III
Tsuki no hyakushi	1885–91	Yoshitoshi
Setsugekka no uchi	1890	Yoshitoshi
Sanjūrokkasen	1891–94	Toshikata
Sensetsu rokujūroku dan	1892–93	Yoshimune II
Mitsui no konomi: Miyako no nishiki	1893	Toshikata
Nazora-e kyūsei Ichikawa keifu	1894	Yoshiiku
unserialized triptychs illustrating the Sino-Japanese War	1894–95	Den'ichi, Ei'en, Toshikata
Kokkei Yamato shiki	1895	Yoshiiku
Kodomo fūzoku	1896–97	Miyagawa Shuntei
Bijin jūnishi	1897–1901	Toshihide
Shin bijin	1897–98	Chikanobu
Yukiyo no hana	1897–98	Miyagawa Shuntei
Imayō bijin	1898–99	Toshikata
Meiyo jūhachiban	1899	Toshihide
Nichiro kōsen kibun	1904	Toshihide
Mitsukoshi no konomi: Miyako no nishiki	1904	Toshikata
unserialized triptychs illustrating the Russo-Japanese War	1904	Kiyochika, Toshihide
Hana moyō [later ed.]	1920s	Kiyochika
Kodai moyō [later ed.]	1920s	Kiyochika









**Above 1899 Toshihide.** *"Funa Benkei", from the series "Eighteen Scenes of Honor" (Meiyo jūhachiban).* Ōban diptych. Collection Arendie and Henk Herwig.

**Opposite top 1896 Kunichika.** *"The eighteen new kabuki plays" (Shin-kabuki jūhachiban no uchi)—"Mongaku Kanjinchō" with the actor Ichikawa Danjūrō IX as Mongaku Shōnin.* Ōban triptych. Collection Arendie and Henk Herwig.

**Opposite bottom 1889 Yoshitoshi.** *"Moon at Shinobugaoka" (Shinobugaoka no tsuki), from the series "One Hundred Aspects of the Moon" (Tsuki no hyakushi).* Ōban. Collection Erich Gross, Switzerland.







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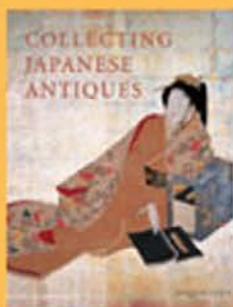




**Andreas Marks** is the Director and Chief Curator of the Clark Center for Japanese Art and Culture. He has a master's degree in East Asian art history from the University of Bonn, and a PhD in Japanese Studies

from Leiden University, where his thesis was on nineteenth century actor prints. As a specialist in Japanese prints, he is advisor to The San Diego Museum of Art and has published widely in Europe, the United States, and Japan. He has curated several exhibitions on various aspects of Japanese art.

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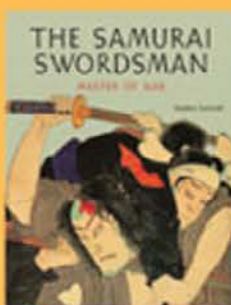
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